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JOE SANDERS & CARLTON COON



JOE SANDERS



CARLTON COON

THE IRISH SONGS OF JOHN McCORMACK

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Admirers outside Ireland of the singing of John McCormack will often not be in a position to distinguish the various strands of Irish song in his recorded repertory, and it is hoped that they will find the following roughly chronological classification of interest. 'Irish song', song which is Irish in origin or subject, exists in both the Irish and English languages, but McCormack recorded nothing in Irish. His English-language songs are often referred to as 'folk songs', but are such only in a loose sense of the term at most. A large number of Irish popular songs have literary lyrics written to traditional melodies, and many of McCormack's Irish songs belong to this category. The traditional melodies are generally of unknown origin, although most must belong to at least the eighteenth century. Even where the words of McCormack's songs are also traditional in origin, they have been rewritten by editors. Many of his songs are popular songs written by known song writers for literary, commercial or patriotic motives, and produced over a period of a hundred and fifty years, from about the 1790s to the 1930s. In theme they are generally love songs or patriotic songs, although there are finer distinctions to be drawn.

EARLY STAGE SONGS

The oldest dateable Irish songs McCormack recorded are two written for stage performance in the years around 1800.

The words of "Savourneen deelish" are usually attributed to the English playwright George Colman, the younger (1762 - 1836) as they were sung by an Irish character in his 'Surrender of Calais' in 1791. The melody is a traditional Irish one: 'Sa mhuirnin dilis' (O dear love).

Andrew Cherry (1762 - 1812) a Limerick-born actor and dramatist, wrote the words of "The dear little shamrock" (originally The green little shamrock) to a tune founded on an air by the English theatrical composer William Shield (1748 - 1829). It was being performed in Dublin in 1808, but was doubtless written some years earlier.

MOORE'S MELODIES

Thomas Moore (1779 - 1852) Dublin-born poet, singer and musician, enjoyed great commercial success and social adulation, especially in England, for his 'Irish melodies', a series of one hundred and twenty four songs with his own words set to traditional airs (including some Scottish and English) from a variety of sources. These were published in parts from 1807 to 1834, and while Moore's literary reputation has fluctuated greatly since his death, certain of his songs are firmly fixed in the national and international repertory. Partly this is due to McCormack who recorded his "At the mid hour of night", "Avenging and bright", "Believe me if all those endearing young charms", "The harp that once through Tara's halls", "Has sorrow thy young days shaded?", "I saw from the beach", "Love thee dearest love thee", "The meeting of the waters", "The minstrel boy", "No not more welcome", "Oft in the stilly night", "She is far from the land", and "A child's song", set to music by an accompanist of McCormack, the English composer Charles Marshall

SONGS OF SAMUEL LOVER

Samuel Lover (1797 - 1868) Dublin-born novelist, painter, dramatist and entertainer, was an admirer of Moore, but his three hundred songs of the first half of the century differ from Moore's in being almost all original and more robust in melody, and in many, being comic, as are the two recorded by McCormack: "The low-backed car" and "Molly Bawn".

Another song of this type and period is "Molly Brannigan"

written to an Irish air by, according to Lover who printed it, "an Irish lady who would never allow her name to be divulged to the public".

SONGS OF THE NATION

The rather vague patriotism of Moore was rejected as a model by the Young Irelanders, young nationalists of the mid-nineteenth century who founded a school of patriotic song-writing through their weekly newspaper "The Nation". This widely read periodical, begun in 1842, set the cultural tone for the nationalist movements of the next eighty years. Moore's languishing melodies and cloudy rhetoric were replaced by vigorous martial tunes and plain direct lyrics designed to appeal to a wide audience. The leading member of the Young Irelanders was the Cork writer and journalist Thomas Davis (1814 - 45). McCormack recorded his "A nation once again", set to an original melody by J. J. Johnson about 1900, and the love song "Eileen aroon" set to original music by Dermott McMurrugh about the same time. The tunes to which the lyrics were first published are no longer used.

Others associated with "The Nation" were the Dublin poet James Clarence Mangan (1803 - 49) whose patriotic poem "My Dark Rosaleen", loosely based on an Irish-language original, was set to music by Meath-born songwriter Alicia Adelaide Needham (1875 - 19 ?); the Westmeath writer John Keegan Casey (1846 - 70) whose love poem "Maire my girl" was set about 1900 by the English composer George B. Aitken and Belfast-born journalist William B. McBirney ('Carroll Malone', 1844-92) whose "Croppy boy" is sung to the oldest dateable Irish melody, the sixteenth century "Cailin o cois tSiuire me" (I am a girl from beside the river Suir).

LATER PATRIOTIC SONGS

Later nineteenth century McCormack songs in the Young Ireland tradition are "God save Ireland", with words by Cork-born journalist and politician Timothy D. Sullivan (1827 - 1914) to George Root's American Civil War tune "Tramp, tramp, tramp", and "The boys of Wexford", a rewriting of a traditional song of the 1798 Rebellion by Limerick-born MD Robert Dwyer Joyce (1830 - 83).

SONGS FROM THE IRISH

Along side this patriotic songwriting there existed a more aesthetic interest in Irish song which manifested itself in the collection of traditional material.

The Irish original of "The snowy breasted pearl" was first published by the collector George Petrie in 1855 with his own metrical translation. This is still widely sung, but McCormack recorded another, looser version by Stephen Edward de Vere (1812 - 1904) a Limerick barrister and politician.

"The dawning of the day" is also a metrical translation from the Irish, made by another major collector Patrick Weston Joyce of Limerick (1827 - 1914) brother of Robert Dwyer Joyce, and published in 1873.

SONGS BY THE IRISH IN ENGLAND

Throughout the nineteenth century and indeed earlier, Irish artists gravitated towards England, especially London, to seek fortune on a larger stage.

Julia Crawford (c. 1799 - 1860) Cavan-born novelist and poet, published the words of "Kathleen Mavourneen" in London in 1830. Set to original music by the English-American composer Frederick Nicolls Crouch (1808 - 1896) it became one of the most popular ballads of the century.

Michael William Balfe (1808 - 1882) Dublin-born, came to England as a gifted fifteen year old, and achieved fame there and on the Continent as a musician, singer and composer of operas. "When other lips" with words by Alfred Bunn (1796-1860) is from his "The Bohemian Girl" of 1843, and "Kilarny" with words by Edmund Falconer (1814 - 1879) an actor and dramatist from Dublin whose real name was Edmund O'Rourke, dates from 1864.

William Vincent Wallace (1812 - 1865) Waterford-born musician and composer, adapted Italian opera to English taste with great success in his 1845 opera "Maritana", which contains "There is a flower that bloometh", the words by Edward Fitzball.

Dion Boucicault (1820 - 1890) actor and dramatist from Dublin, rewrote a traditional song of the 1798 Rebellion "The wearing of the green", and introduced it into his play "Arrah na pogue" in Manchester in 1864 since when it has become the standard version. He may also be partly responsible for the lyrics of "Eily mavourneen" and "The moon hath raised her lamp above", two songs from the 1862 opera "The lily of Killarney". This was based on a play of Boucicault, and he wrote the libretto with the English writer John Oxenford (1812 - 1877) to the music of the German - English composer Julius Benedict (1804 - 1885).

James Lynam Molloy (1837 - 1909) Offaly-born barrister, settled in England and became a highly successful songwriter. McCormack recorded his "The Kerry Dance", published in 1879 with a melody developed by Molloy: "Love's old sweet song", published in 1884 with words by the English lyricist G. Clifton Bingham (1859 - 1913); and "Bantry Bay" which may have been inspired by an Irish tune.

Francis A. Fahy, 1845 - 1935), born in Co. Galway, spent his life as a clerk in London. His many popular songs include "The ould plaid shawl", with music by the English composer Battison Haynes (1859 - 1900).

IRISH SONGS BY BRITISH WRITERS

The great English Victorian and Edwardian vogue for drawing room and parlour ballads produced many songs on Irish subjects by British writers. The exclusive comic 'Irish' of early in the century gave way to songs with a melancholy, misty and romantic image of Ireland, a trend no doubt encouraged by reports of the Great Famine of 1845 - 47 and the consequent emigration of millions.

Emigration is the theme of two lyrics by Helen Selina Sheridan, Lady Dufferin (1807 - 67): "The Irish emigrant", set to original music by the composer George A. Barker (1812-76), and "Terence's farewell to Kathleen", set to a traditional Irish air. Although born in England, Lady Dufferin had Irish connections through descent from her grandfather, the Dublin-born playwright Richard Brinsley Sheridan, and though her husband's property holdings.

Other "Irish songs by professional songwriters are "Norah the pride of Kildare" by Welsh musician and composer John Parry the elder (1776 - 1851); "Come back to Erin" by Charlotte Barnard ('Claribel', 1830 - 69), published in 1864; "Eileen alannah", words by Marble, music by Welsh composer John Rogers Thomas (1829 - 96); "Asthore", words by G. Clifton Bingham, music by Henri Trotere (1855 - 1912); "The green isle of Erin", words again by Bingham, music by Joseph L. Roeckel (1838 - 1923); "The gentle maiden", words by Harold Boulton to a traditional Irish air; "Maureen" (Irish cradle song), words and music by Hugh S. Robertson (1874 - 1952), published 1930; and "The fairy glen", words and music by Charles Marshall.

A special case is "The green bushes", possibly written by actor and dramatist John Baldwin Buckstone (1802 - 79) and introduced into his 1845 play of the same name. In a fuller

broadside version it entered the folk tradition in England and Ireland, and it is sung by McCormack as a traditional song.

SONGS OF THE CELTIC TWILIGHT

The growth of national feeling in cultural circles in Ireland towards the end of the nineteenth century, a movement sometimes referred to as "The Celtic Twilight", led to poets drawing on printed collections of traditional melodies for settings of their lyrics.

Katherine Tynan-Hinkson of Dublin (1861 - 1931) wrote "Would God I were the tender apple blossom", based on an Irish-language original, to the famous "Londonderry air", first published in its present version in 1855.

Her song first appeared in an 1895 anthology compiled by Alfred Percival Graves (1846 - 1931) a Limerick-born man of letters who himself wrote about two hundred lyrics to traditional airs. McCormack recorded his "The Foggy Dew", "Trottin' to the fair", and also "By the lakes of Killarney" set to original music by Case.

The Graves' anthology included "The Sally Gardens", a traditional song tidied up by the national poet William Butler Yeats (1865 - 1939). Yeats' early poem "The Cloths of Heaven" was set to original music by the English composer Thomas F. Dunhill (1877 - 1946).

SONGS OF HERBERT HUGHES

The publications of the Belfast-born music critic and composer Herbert Hughes (1882 - 1937) were a major source of Irish songs for McCormack. One of his earliest pieces of published music was his 1904 setting of the poem "Cradle song: O men from the fields" by the Longford poet Padraic Colum (1881 - 19). Hughes began collecting folk music and song in the north of Ireland at the beginning of the century, and he produced several popular collections at intervals throughout his life. It is unclear to what degree he reworked the traditional texts and melodies. "My Lagan love" with words by the Belfast poet Joseph Campbell (1879 - 1944) and a melody collected in Donegal by Hughes is from his 1907 collection "Songs of Uladh". More influential were the volumes of his "Irish country songs". From the first volumes of 1909 John McCormack recorded "The next market day", "A Ballynure ballad" and "She moved through the fair" (with words rewritten by Colum). From the second volume of 1915 came "The bard of Armagh" and "Norah O'Neale". In the fourth volume of 1936 "The star of the County Down" has words set to a traditional tune by Cathal Garvey (1866 - 1927) a popular singer from Donegal, although it is given as an anonymous song. This volume also has "The ould turf fire", again given as an anonymous song but actually written by the Co. Clare circus clown and songwriter Johnny Patterson (184 - 99) who was also the author of "The garden where the praties grow". Hughes' arrangement of the traditional "Kitty my love will you marry me?" was issued as a single item in 1913.

IRISH - AMERICAN SONGS

McCormack became an American citizen in 1919, and a great deal of his success was due to American audiences, so it is hardly surprising that some of his Irish material has American connections.

"Off to Philadelphia", an anonymous Irish-American vaudeville song of the late 1800s, has words revised by Stephen Temple.

Popular Irish-American actor and musical dramatist Chauncy Olcott of Buffalo, New York (1858 - 1932) was responsible for "My wild Irish rose" published 1899, from his play "A romance of Athlone"; with his partner Ernest R. Ball of Cleveland (1878 - 1927) for the music of "Mother machree" (1910, from "Barry of Ballmore"), lyrics by Rida Johnson Young of Baltimore (1869 - 1926); and with George Graff Jnr.

of New York (1886 -) for the lyrics of "When Irish eyes are smiling" (1912, from "The Isle of Dreams"), music by Ball.

Ernest Ball also wrote the music for "A little bit of Heaven" (1914, from "The heart of Paddy Whack"), lyrics by J. Keirn Brennan of San Francisco (1873 - 1948); for "'Tis an Irish girl I love" (1919, from "Macushla"), lyrics by Brennan and Al Dubin (1891 - 1945); and for "Where the river Shannon flows", lyrics by Russel.

Victor Herbert (1859 - 1924) Dublin-born composer and conductor, grandson of Samuel Lover, lived as a professional musician in America. His thirty-five operettas include "Eileen" and "Ireland my Sireland", the lyrics by Henry Blossom of St. Louis (1886 - 1919).

Other Irish-American songs of McCormack are "My Irish song of songs", words by Al Dubin, music by Dan J. Sullivan; "Sweet Peggy O'Neill", words by Redding, music by Waldrop; and "That tumble-down shack in Athlone" and "Little town in the old County Down (1921) by the songwriting team of Richard Pascoe, Monte Carlo and Alma Sanders.

MODERN IRISH SONGS

Songs by Irish writers of the present century which McCormack recorded include two for which he himself was responsible: "Home to Athlone", which he seems to have written in some form before leaving Athlone in 1903, and "O Mary dear" for which he wrote the words to "The Londonderry air" and which he recorded in 1935.

When McCormack came to Dublin as a teenager it was to become a member of the Palestrina Choir in the Catholic Pro-Cathedral under its leader Vincent O'Brien (1870 - 1948), a Dublin professional musician. He always maintained a friendship with O'Brien, and years later recorded his "Hymn to Christ the King" with lyrics by Father E. P. Donnelly S. J., "The fairy tree" with lyrics by M. Isabel Leslie ('Temple Lane', 1899 - 19) and "Baby Aroon".

John Larchet (1884 - 1967) was another prominent Dublin teacher and musician with whom McCormack was friendly, and he recorded his song "Padraic the fiddler".

Other songs of this century by Irish writers are "When shall the day break in Ireland?" (published 1901), words by D.J. Downing, music by Aynsley Fox; "By the short cut to the Rosses" (1902), words by the Dublin poet Nora Hopper, set to a traditional air; "Macushla" (1910), words by Josephine V. Rowe, music by Dermott McMurrrough; and "Shannon river" (1935) words by Kathleen Egan, music by Reginald Morgan.

MISCELLANEOUS

Relatively little research has yet been done on the dating and authorship of popular songs in English, and I hope that this, and the scattered nature of the materials, will excuse the unevenness of detail in the foregoing.

Some songs I have been unable to place: "Avourneen", words by Fitzpatrick, music by Wilton King; "I feel you near me", words by McCarthy, music by Hanly (the surnames make me think them Irish); and "Where the river Shannon meets the sea".

The Dublin-born novelist Sydney Owenson, Lady Morgan (1785? - 1859) claimed the words of "Savourneen deelish" as her translation from the Irish, but the dates seem to make this impossible.

The words of "The Rose of Tralee", according to English sources, were written and published in London about 1850 by a C. Mordaunt Spencer and set to original music by Charles W. Glover of London (1806 - 63). In Ireland everyone knows that the words at least were written by William Pembroke Mulchinock (c.1820 - 1864) a Co. Kerry woollen merchant emigrant to America where he had poetry published. Around the town of Tralee, which is in Kerry, the song has been attributed to Maurice Musgrave, the son of a local landowner.

The words of "Come back to Erin" are sometimes attributed to a J. Cherry, but early printings have "written and composed by Claribel".

"It's a long way to Tipperary" has nothing Irish about it other than the use of the euphonious placename.

P. J. O'Reilly, the lyricist of "Dream once again", "Here in the quiet hills", "Ireland mother Ireland", "Thanks be to God", and "The trumpet call", would seem from his name and songs to have been Irish, and from his music associates in these songs (William Henry Squire, Gerald F. Carne, Raymond Loughborough, Stanley Dickson and Wilfred E. Sanderson, respectively) to have worked in England in this century, but nothing definite has been discovered about him.

Was Sir Frederick O'Connor, author of "The Old House", Irish?

POSTSCRIPT

The songs referred to above are those which were commercially issued on cylinder and disc. I write some months before the appearance of a new John McCormack discography which will include LPs, and have relied chiefly upon the 1972 edition of Leonard MacDermott Roe's "John McCormack Discography" which is now somewhat out of date and incomplete. It is possible that some McCormack songs which could be considered Irish by my wide definition have been overlooked and additions and corrections would be welcomed. I would like to thank Mr. Liam Breen, president of the John McCormack Society of Ireland, for the use of the MacDermott Roe discography, and for the opportunity to hear some of the recordings and other help.

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A P P E A L

INFORMATION PLEASE

Track, matrix, catalogue etc. details needed of Irish-American record companies of the acoustic period:-

Emerald
Gaelic
Keltic
New Republic
O'Dowd
Shannon
Touhey (mail-order cylinders of piping, early 1900's)
Wolfe Tone (all 78s, early to mid 1920s)

Nicholas Carolan, Folk Music Society of Ireland,
15, Henrietta Street, Dublin 1, Eire.

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Editor's Note: Mr. Nicholas Carolan is the Secretary of the Folk Music Society of Ireland and is extremely energetic in his pursuits to document Irish folk songs and their performers. During the earlier part of 1984, he had a regular series of radio broadcasts from Radio One, Dublin, in which he played discs and cylinders by Irish folk singers and instrumentalists. These were exceptionally well informed and documented, but where information on certain recording artistes was sketchy or lacking, honest appeals were made and it was surprising how magnificent the response from listeners was - some even having known the artistes about whom Mr. Carolan enquired. I enjoyed the series immensely, even though it was marred by poor reception here in Bournemouth at times, largely because we are closer to European radio stations whose programmes are received more strongly on wavelengths close to Dublin's. Mr. Carolan is also interested in the recordings of Irish artistes made in other countries as emigrants or visitors. For various logical reasons, these recordings were made principally in U. S. A. and various parts of the British Commonwealth. So, I knew in advance that he was an ideal choice to write something for this magazine to honour John McCormack's Centenary, and this Mr. Carolan has done magnificently.

THE COON - SANDERS ORCHESTRA.

LEONARD SCHWARTZ

During the 1920's jazz dominated the musical scene, and with the invention of radio many orchestras had the opportunity for further musical expression by playing to "live" audiences all over the country. The band to start this trend was the Coon - Sanders Novelty Orchestra. Even fifty years to the day after the band disbanded the Coon - Sanders name conjures up musical magic . . . but here is their story:

CARLTON A. COON

The boy drummer and half the genius of the band was born on 5th. February, 1894. He was delivered by the great Dr. Mayo and he was christened after the poet Will Carlton. He was nicknamed "Coonie" by all his family and friends. From an early interest in music the Coon family bought young "Coonie" drums. It is said that he drove the neighbours crazy when he practiced on his drumset. However, when he sang this was something else.

Coonie moved to Kentucky and then to Missouri. Lexington, Missouri is a city on the river and it is said that Coonie spent much of his time there listening to the singing of men leading the riverboats. He led some combos in and around Kansas City before World War I. While young his ambition was to become a doctor, but he relinquished this for a musical career. He became a first rate drummer, but always carried a medical bag.

During World War I he became a Captain and was assigned to the commissary in St. Louis, Missouri.

JOE SANDERS

The other half of the genius of the Coon-Sanders band was born on 15th. October, 1894, in the town of Thayer, Kansas. His grandmother's hotel served as his birthplace and he often said this was an omen as he seemed destined to spend much of his time in hotels.

Indian territory was home for the Sanders family in Oklahoma. When young Joe was five they moved to Belton, Missouri. There his mother owned a hotel. A teacher who came to Belton to teach music stayed at the hotel and earned her room and board by teaching Joe voice and piano. For a time Joe was a member of the K. C. Oratorio Society and was featured soprano at the Linwood Church as well as the Grand Avenue Temple. He was later with the Kansas City opera as a featured high baritone. His only brother, Roy, was a pitcher with the Pittsburg Pirates, and later with the Cincinnati Reds. From his brother's lead Joe became a first rate pitcher. He still holds the record for 27 strikeouts when he pitched for the Kansas City A.C. semi-pros in a nine inning game. His musical career really began while he was a sergeant at Camp Bowie in Texas during World War I. He formed a small combo called "The Camp Bowie Jazz Hounds". When the war ended he stayed on for a while to help muster out the troops.

THE BOYS MEET

The year was 1918. Joe was home on leave. He had gone to Kansas City to pick up some things to take back to camp. While at Jenkins Music Store (which is still in existence in Kansas City, Missouri) Joe selected a few tunes to play and sing them. In an adjoining booth a very beautiful voice joined him in song. It was Carlton Coon. This was the beginning of a friendship that lasted until Coon's death in 1932. After the military the boys decided to start a booking agency in Kansas City. While forming the Coon-Sanders Novelty Orchestra they played small jobs and kept working as bookers for other bands. Their own band consisted of:

Coon - Sanders Novelty Orchestra

Clyde Hendrick - trumpet	Carl Nordberg - trombone
Harold Thiel - saxophone	Hal McLain - saxophone
Bob Norfleet - banjo	Harry Silverstone - violin
Joe Sanders - piano & vocal	Carlton Coon - drums & vocal

Both Coonie and Joe handled the vocals or both sang together. As they became more popular the boys had trouble

keeping their play dates. So they would split the band. Coon would take one half of the band and Joe the other half to play the dates thus enabling them to handle all the business. There came a time, however, when people began wondering where Joe was at Coonie's play date and where Coon was at Joe's play date. So the boys split the evening by Joe himself taking a cab to Coon's play date across town and Coon taking Joe's place at the play date Joe was at. In other words both men switched places with the other.

It was about this time in 1921 that the band cut its first record for Columbia called "Some Little Bird". Also on 5th. December, 1922 the band began broadcasting from the Plantation Grill for the Kansas City Star WOAF Radio thus being the first organised band to broadcast on commercial radio. Since air time was twelve midnight the band took the name "Nighthawks". After the announcer made the statement that no one heard them except the "Nighthawks" so thus the Coon-Sanders City Nighthawks were born. WOAF was a clear channel station and the band was heard all over the world. The "new fangled" crystal sets were homemade a little carbon was the secret and Joe with his voice could literally knock the station off the air when he hit a note while broadcasting from the ballroom. The station had to call and say "Go hit the mikes, Sanders just knocked us off the air". So they would hit the mikes to jar that carbon and the mikes went on again.

Radio was a very new thing then (recalled the late Harold Thiell), "we all sat close to that old carbon mike and played as loud as we could". With only one microphone the band kidded Joe and told him to just open the door and they could pick him up with no trouble. The band created such a stir on the radio that letters poured in so that a Nighthawk fan club was formed. As people wrote in for membership in the club their names were mentioned on the radio. Telegrams and letters became so dense in volume that it was laughingly said that they came in bundles as big as cotton bales. The first year around 35,000 fan letters and clubs began springing up all over the country.

On 4th. December, 1923 the Kansas City Star was quoted "With more than 1,500 telegrams of congratulations from every state in the Union and Mexico, the WOAF Nighthawks celebrated their first birthday last night, signing off at two o'clock in the morning. The Coon - Sanders Orchestra shifting late from the Hotel Muelback to the Star Studio".

In 1923 the Newman Theater offered the band 52 weeks as the stage band. Afterwards they packed their instruments and headed back to the Muelback for the evenings dancing and broadcasts. When violinist Dave Rubinoff played the Newman he arrived with no trunks. Joe and Coonie came to the rescue by draping white towels over Dave's chest and secured them with pins. Then in eyebrow pencil they painted on "black pearl studs".

1923 offered them their first one nighter. They were playing for the brother of Mr. Braniff (the airline builder) in Oklahoma City. On their first tour after three days of hard driving the band was told to board a train which was to deliver them to the park where they were to play. There they were kidnapped by the airline official, Tom Braniff, and as a joke taken to New York City to the brother waiting for the band to arrive. The boys were treated to a trip to New York all expenses paid by Mr. Braniff. He only wanted their music and companionship as payment. Their fame spread to many cities and offers came in from all over the country.

In May of that year the band started a three-month engagement at the Lincoln Tavern near Evanston, Illinois and on the road for five months for the Music Corporation of America (M.C.A.) Jules Stein, a Chicago optician, was a part time booking agent who founded M.C.A. Stein hired the Nighthawks as his first client. Both M.C.A. and the

Nighthawks enjoyed many years together.

This decision almost caused the band to break up. Joe wanted someone to manage the band while Coonie was very much against it. The men in the band began to feel the pull between the two men. A kangaroo court was held with Coonie on one side of the room and Joe on the other and the band members had to choose between the two men. The total vote is not known, but most chose Joe's side so the entire band joined M.C.A. The first job for the Nighthawks under the new management of M.C.A. and Jules Stein was the Blackhawk Restaurant owned by Otto Roth. The entertainment format consisted of a string trio, but Stein persuaded Roth into changing the restaurant into the hottest night spot in Chicago. Roth hired the Nighthawks to provide dance music for his restaurant. The still existing Blackhawk Restaurant is located on Wabash & Randolph Avenues. The Nighthawks began broadcasting for W.G.N. from the bandstand of the Blackhawk several times nightly. Returning to the Blackhawk usually for the winter months only until Coonie's death in 1932. From September till May the Blackhawk was their home with salaries of sidemen at \$125.00 weekly. At the onset the band earned nothing, but in 1928 they gained a sponsor, Florsheim Shoes, and were then paid \$50.00 a man. Coonie and Joe were both amazed and delighted at being paid to broadcast. This was considered quite a huge salary then. With Florsheim's entry into ladies shoes Joe and Coonie took to the radio without the band and did an hour's broadcast each Sunday. Joe would introduce a new song he'd written during the week. Joe used to say the ink would not be dry on the manuscript, and introduced the following songs during these Sunday programmes:

Intangibility	Embers	Inhibition
Southology	Sparks	Twinkle Toes, and others.

First published in a folio they are still available for purchase and certain ones are played by Symphony orchestras. This folio raised Joe's status as a composer of contemporary songs. He was already a composer of pop tunes. On 5th April 1924 the band started recording for the Victor Talking Machine Company. The contract was for the large amount of \$200.00 which went to pay for the boys in the band and Joe and Coonie split what was left down the middle. Joe's tune "Nighthawk Blues" was one of the first tunes recorded.

On 7th. April, 1924 the band made the following:-

"Red-Hot Mama" Vic. 19316 "Oriental Love Dreams" 19325
 "There's no one just like you" 19356, which song was written by Joe Sanders.

"Why don't my dreams come true?" 19357

"My Daddy's dreamtime lullaby" 19325.

These were recorded in the Victor studios in Chicago.

9th. April, 1924. Chicago

"Lazy Waters" Vic 19522 "Moonlight and You" 19525

"Brown eyes" rejected.

Curiously, "Lazy Waters" was the only waltz Coon-Sanders ever recorded.

16th. November, 1924. Chicago

"Brown Eyes" rejected "Show me the way" 19525

"Ting-a-ling-a-ling" rejected.

Then in Camden, New Jersey, the band cut loose with:

13th. July, 1925

"I'm gonna Charleston back to Charleston" 19727

"Alone at last" 19728 "I can't realize" rejected

27th. July, 1927. Camden, N.J.

"I can't realize" 19852 "Yes sir, that's my baby" 19745

"Everything is hot-sy-totsy now" rejected.

"Dreamin' of tomorrow" 19804

Again in Camden, N.J. 7th. August, 1925 brought:

"Hong Kong Dream Girl" 19754 "Who wouldn't love you" 19754

"That's all there is" 19750 "Everything is hot-sy-totsy now" 19750

On 20th. December, 1925, in Chicago the band recorded:

"Too bad" rejected "Don't be a fool again" rejected

9th. March, 1926. Chicago

"Sittin' around" 20015 "Here comes the hot tamale man"

"Everything's gonna be alright" 20003. rejected

"I'd rather be alone" rejected "Deep Henderson" 20081

"Louise you tease" 19958 "Flamin' Mamie" 19922

"Moon-Deer" 19979

8th. December, 1926

"High fever" 20461

"My baby knows how" 20390

"Brainstorm" 20390

17th. December, 1926 Chicago

"I need loving" 20408

25th. June, 1927. Chicago

"I ain't got nobody" 20785 "Roodles" 20785

13th. December, 1927. Kansas City, Mo.

"Louder and Funnier" 38083 "Sluefoot" 21305

"Mine all mine" 21148 "Wabash blues"- unissued until the LP era, then LPV 511

14th. December, 1927. Kansas City, Mo.

"The wail" 21305

"Hallucinations" 21397

"Stay out of the South" 21258 "Is she my girlfriend?" 21148

While touring the mid-west, Illinois, Missouri, Nebraska, Kansas, Iowa and Minnesota, in 1927, all travelling was done by train in their own special cars. Said Carl Kramer then an associate of M.C.A., "this was the largest money-making tour M.C.A. ever had". Heading for Cornland, Illinois, their train went through a killer tornado. When the band arrived at Cornland they found the town destroyed. The entire band set about rescue operations to help save people trapped in the debris, with Coonie rendering medical treatment to those requiring it. When a baby died in Joe's arms he felt heartsick. While keeping their own good humor the band was given credit for saving many lives. This humor is reflected by Dan Durray a popular writer of the era. The band was playing in a small mid-western town at its town hall. With Joe and Coonie busy with hammer and nail they set about to make the stage bigger. Joe announced that he had fallen off the stage and they had to make it bigger. They had such good humor that another story follows this of when they played at Notre Dame's Junior/Senior Prom and all were Masons and most were Shriners, jokingly all wore their Mason Pins. During the intermission the Monsignor called the band together and they followed him to find a complete bar set up for the whole band. The Monsignor laughing at the "joke" as the band was so enjoying. This would not be the last night they would play there as they had thought. At about this time Joe was thinking seriously about buying the then popular Cord Auburn Motor Cars. These long forgotten Sedans would soon be driven by each member of the band with the name of the band on the rear trunk or rear spare wheel cover. Joe being good friends with E. L. Cord, owner of the Auburn Motor Company. What a sight to see these ten cars in single file drive down to the Blackhawk restaurant where the two leaders would make an illegal left turn approaching the corners of State and Wabash, with all the other Auburn cars following.

Among the Nighthawk fans and followers were such luminaries as Paul Whiteman who used to see them play on stage as he sat in the audience. Both Frankie Trumbauer and Bix Beiderbecke used to jam with the band after hours. Joe became friends with Rachmaninov. As Joe played jazz on his piano, Rachmaninov used to sit and listen to Joe, enjoyed the music so much he took notes on his shirt cuffs. Joe loved the man and his music and after Joe retired he sat and played Rachmaninov for hours. Whiteman's Rhythm Boys sang with the band. Some of the great black jazz band

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leaders used Coon - Sanders material. Among the tunes they played were "Sluefoot", "High Fever", "Brainstorm", all written by Joe Sanders.

It was at this time in 1928 that the band recorded: All in Chicago:

29th. May, 1928

"Indian Cradle Song" 21562 "Ready for the river" 21501
"Oh! You have no idea" 21501

27th. June, 1928

"Too busy" 21546 "Blazin'" 21680

29th. June, 1928

"Down where the saun goes down" 21546

20th. November, 1928

"My suppressed desire" 21803 "What a girl! What a night!" 21803

27th. November, 1928

"Smilin' Skies" 38083 "Here comes my ball and chain" 21812
"Who wouldn't be jealous of you" 21812

3rd. December, 1928

"That's how I feel about you" rejected
"Little Orphan Annie" 21895

12th. December, 1928

"Rhythm King" 21891 "Bless you sister" 21895

"Here comes my ball and chain" was one of the band's great hits. Other band leaders rejected this tune as "not good" but Joe along with the Nighthawks made the song Joe's trademark. So much so that their contracts called for the song to be played at least once per night. The song would be played toward the end of the evening when Joe's voice was at its best. "Ball and Chain" was recorded by Joe with his own band later on three different record labels, Victor, Decca and Universal. "Ball and Chain" was al the very last song Joe sang with his own band. Of the two men Joe was more sports minded than Coonie. Both loved golf, but Joe enjoyed a more physical kind of sport. He loved baseball and fishing Joe and brother Roy would head for the Ozarks and go on "Float Trips" on the White River. Joe took Glen Burrows, then editor of "Down Beat" on these float trips. He would go on long hikes when he could. Photography was another interest Joe had.

When he had a writing fit, he would lock himself up in his room and compose songs. His mood reflected the songs he wrote. At times joe considered himself a better composer than lyricist. He wrote some beautiful songs. His talent for arranging served the band as he did all the arranging. Glen Miller's concept of "voicing the saxes" was based on an idea he got from Joe. Much credit was given Joe by other artists for his original ideas and arrangements. Spare time from a heavy schedule was rare, but when they did have time off each man would pursue his own particular interest. While the band was still in Kansas City, Joe and Madeline Baldwin, his high school sweetheart were married. Their marriage lasted for 25 years until her death. Most of the bandsmen were married and if they wanted to , could bring their wives along on the road. Most of the men had appartments in Chicago as they enjoyed the long stay there. It was about this time the band recorded the following tunes all made in Chicago:

12th. February, 1929

"Mississippi here I am" 21891
"Tennessee Lazy" (Some copies labelled Tennessee Lady) 21939

23rd. February, 1929

"Kansas City Kitty" 21939

24th. July, 1929

"And especially you" 22077 "True Blue Lou" rejected
"Because I said I love you" rejected

26th. July, 1929

"Gotta great bigdate with a little bitta girl" 22123
"The Flipperty Flop" 22097

18th. November, 1929

"Harlem Madness" 22300 "Moaning for you" 22278

29th. November, 1929

"We love you" 22304 "Ain't you baby?" rejected
"Music in the moonlight" rejected

6th. December, 1929

"Sweeping the clouds away" 22346
"Alone in the rain" 22262 "After you've gone" 22342

12th. December, 1929

"The darktown strutters ball" 22342
"Take me" rejected "Music in the moonlight" rejected

With a hundred songs to his credit Joe became a member of ASCAP (American Society of Composers and Publishers). The songs he wrote consisted of a variety of contemporary and semi-classical tunes. A list of his compositions is at the end of this story. Coonie composed a tune called "Hi-diddle diddle" which the band never recorded. It was written in collaboration with the band and gained recognition as a minor hit of the era. The band played in Milford, Canada, during 1930, and during the evening Joe's piano went crashing through the bandstand. Fortunately Joe was unhurt except for his battered pride as dancers in the audience laughed. So the band jacked up the piano on to the stage and the dancing continued.

On a tour to Club Forrest in New Orleans, they were told that M.C.A. had booked them into the Hotel New Yorker for eleven months instead of the expected stay in the Blackhawk. While in New York they appeared on the Lucky Strike Hit Parade on a nationwide broadcast with Walter Winchell. Winchell was also Joe's long time friend. At this time Coonie's health was taking a turn for the worst and Joe was very worried about him. His way of living was also a contributing factor to his failing health. To this end Joe had to handle more of the band's business that ordinarily Coonie would hendle. While on a Lucky Strike commercial, Joe took out a pack of his favourite brand "Camels" and placed the pack on the piano in plain sight of the sponsors who were in the control booth. Winchell went over to Joe and said, do you want us to be thrown of the darn show?" Therefore, Joe carefully filled a Lucky Strike box with his favourite brand of cigarettes - Camels.

During that time their theme song was another of Joe Sanders compositions titled "My Paradise". When the Sunday broadcast was over the boys used to go up to Harlem and enjoy the music of the great black bands. At one of the "Black and Tans" Cab Calloway was holding forth. As Coonie, Joe and the band were enthralled with his music, so he was enthralled with theirs or as he termed it "Midwest Jazz". Once during a show he announced he got the idea for his famous Hi-De-Hi-Hi-De-Ho "Scat Singing" as it was called by Joe. The season went on in an informal way and the band was becoming homesick. Coonie was getting no better. People thought Joe was trying to take over the band, but it was only that Joe was trying to handle his and Coonie's job. They were living a good life, but the pressures of homesickness, the long hours into the night and general high living were causing serious problems. Rex Cowning's car was stolen. They found that the person responsible was a gangster. He told Rex to shut-up about it because the car now had "a new owner".

While in New York, RCA wanted ten new songs to be on shellac. This would be the last session by the Nighthawks prior to their disbanding in 1932. The songs recorded were:

9th. March, 1932. New York

"Lo and behold" 22951 "Sing a new song" 22951
"What a life" 22950 "Let that be a lesson to you" 22950

24th. March, 1932. New York

"Round my heart" 22972 "Keeping out of mischief now" 22969
"I know you're lying" 22969 "I want to go home" 22972
"Give her a kiss for me" rejected "On revival day" 22979

The Spring of 1932 brought the Nighthawks back to Chicago with a warm and tremendous welcome from their fans. For while Kansas City was their real home Chicago was their real start and the town that made them. M.C.A. immediately booked them into the College Inn where they carried on in their usual happy style. However, everyone realised that Coonie's health was deteriorating. Band styles were changing applying the now overworkd Joe with still more arranging.

Times were changing along with the decade, music was taking a new route. No longer was happy jazz the "vogue". Swing would soon be the rage. Forgotten would be the foxtrot, charleston, and waltz so popular in the 20's. Joe began considering putting a guitar in the band and Coonie was becoming much worse. In the 30th. April, 1932, issue of the Kansas City Journal Post it was announced that"Carlton Coon had been taken to the hospital in critical condition. He is suffering from an absessed jaw bone. It is reported his recovery is doubtful. Carlton A. Coon is one of Kansas City's most widely known musicians. He and Joe Sanders formed the Coon Sanders Orchestra more than ten years ago, and the title Nighthawks was given to the group when it played at the Plantation Grill at the Hotel Muelback".

1901
While there was no drummer the band carried on valiantly. Even though Coonie was fatally ill the empty drums remained on the stage. On 3rd. May, 1932, Coonie died of advanced jaw absess. The Chicago American ran this headline 4th. May, 1932, "COON DEAD, BUT FAMED BAND PLAYS ON. NOTED MUSIC MAKER DIES AFTER SHORT ILLNESS". It follows, "The internationally known bandmaster and co-leader with Joe Sanders of the famous Coon Sanders Orchestra died early today at the Chicago Henrotin Memorial Hospital of septil poisoning, the result of an absessed tooth. His name, however, will live on. It will be Joe Sanders and his Coon Sanders Orchestra now."

Fortunately Ben Bernie and his band was in Chicago and took over the bandstand at a few hours notice. Joe and his boys returned to Kansas City for the burial of their beloved Coonie, who was survived by his wife and children. It was the last train ride the boys took as a complete band. As Joe put it Coonie embraced the world with open arms with his love for people and he was in turn embraced by the world.

The Masonic Cemetery at Mt. Moriah was the final resting place for Coonie as it was to be for Joe Sanders on 14th. May, 1965.

Author's note: I am preparing to write a book on the Coon Sanders Orchestra and welcome any information, memorabilia, and help that anyone can offer. Leonard Schwartz, 448. Lincoln Avenue, B2, Orange, New Jersey 07050, U S A.

LIST OF COMPOSITIONS BY JOE L. SANDERS
& CO-WRITERS. LISTED WITH A. S. C. A. P.

title	writers	date	title	writers	date
Beloved	Joe Sanders & Gus Kahn	1928	Nighthawk blues	Joe Sanders	1927
High fever	Joe Sanders	1926	Hindu dream man	Joe Sanders	1921
Bluefoot	Joe Sanders	1927	Lazy waters	Joe Sanders & Gus Kahn	1924
My Dear	Joe Sanders & Gus Kahn	1929	Sittin' & Whittlin'	Joe Sanders	1928
Got a great big date			There's no one just like you	Joe Sanders	1924
with a little girl	Joe Sanders	1929	Harrold Teen	Joe Sanders	1928
Until Yesterday	Joe Sanders & Benny Davis	1928	Little Orphan Annie	Joe Sanders & Gus Kahn	1928
Martha	Joe Sanders	1922	In the loft of the little red barn	Joe Sanders	1951
Sweetheart Trail	Joe Sanders, Charlie Newman & Charlie Crafts	1930	Over the rim of the sun	Joe Sanders	1951
What a girl! What a night	Joe Sanders	1928	Sittin' around	Joe Sanders & Gus Kahn	1926
Blazin'	Joe Sanders	1928	Because You said I love you	Joe Sanders & Bernie	
Hallucinations	Joe Sanders	1927		Bernie Grossman	1929
The wail	Joe Sanders	1927	There's a love song in the air	" "	1934
Tennessee Lazy	Joe Sanders	1928	Do you miss me ?	" "	1935
Improvisation:-			Take me	Joe Sanders	1929
Intangibility, Embers,			She loves me just the same	Joe Sanders	1930
Inhibition, Southology	Joe Sanders	1931	This was destiny	Joe Sanders & Gus Kahn	1930
Twinkletoes	Joe Sanders	1936	I want to go home	Joe Sanders	1932
Little Feller	Joe Sanders	1929	Right next door to love	J.Sanders & B.Grossman	1934
Dreaming of tomorrow	Joe Sanders & Benny Davis	1925	Believe me	J.Sanders & B.Grossman	1934
Brainstorm	Joe Sanders	1927	Derby Jive		
We love us	Joe Sanders & Lee Morre	1929	Follow the Blake Line		
Louder and funnier	Joe Sanders	1928	Look Out		
I thank you	Joe Sanders	1952	Take it in the down beat		
It happened to me	Joe Sanders & Bud Brown	1953	Trianon Rumba	Joe Sanders	1935/ 36
			Pick up my heart	Joe Sanders	1948

The above were registered with A. S. C. A. P.

There were several listed with BMI - such as Blue Midnight

After thoughts

In writing this article it is my sincere wish to bring to light the personal side of both Joe and Coonie. They were extremely close and together, they brought much happiness to an era that resounded with the sound of jazz. The band never made any films, so we remember them mostly from records.

Thank you Mr. Schwartz for your very interesting article about the Coon-Sanders Orchestra and for the research undertaken. We are grateful for the fine photographs which you sent to heighten the interest. We hope you will receive encouraging response to your appeal for information. Editor

Acknowledgements. The following people have graciously aided me in my quest for a complete story:

Mr. Dan Schroeder of Omaha : Mr. Charles Green of Mt.Carmel
The Kansas City Library for their time & help..

Mr. Harvey Rethberg & Mr. Clyde Hahn, Officers of the Coon Sanders Club.

Mr. Paul Karberg, Madison, Wisconsin:Mr.Charles Hunt,Weehawken.

Mrs. Gloria Gale, West Orange, N J, who typed my manuscript.

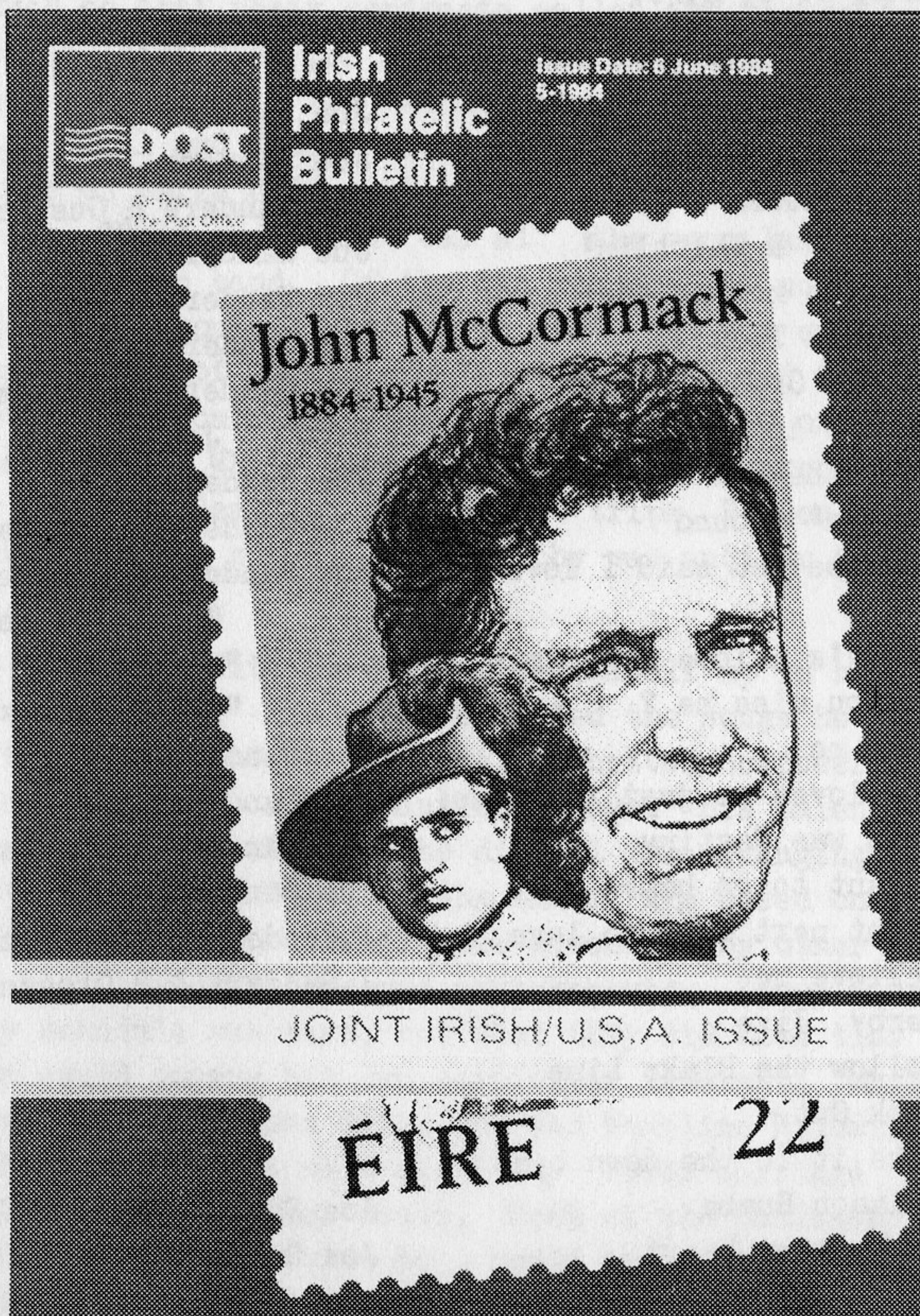
A special thanks to Mrs. Trudy Sanders, who married Joe in 1948, for all her help.

I should welcome any comments on my article. I should also be very grateful to receive any details on the Coon - Sanders Orchestra and the individuals in it, any personal recollections, photographs, etc.,etc.



COON-SANDERS ORCHESTRA

Original Kansas City Night Hawks



T.S. RAMCHUNDER. (RAMCHUNDER NARROTAM)

RAMAGRAPH

Among the very numerous record companies and their labels that have been active over the past several decades of sound recording, a very neglected area of research and indeed preservation of discs, cylinders and machines is that of the Orient.

Although it is generally known that most of the major recording companies have been very active over the past several decades in the Orient, which is meant to include Asia, India and the Middle East in general, and even though Oriental series of releases usually formed an integral part of the major record companies' output, very little documentation has survived, the exception to this trend has been The Gramophone Company.

A little-known indigenous label of India by the name of R A M A G R A P H has on a couple of occasions been referred to viz, "Grammophonplatten aus der Ragtime Ära" by Rainer E. Lotz, and "The Record Industry Comes to the Orient" by Pekka Gronow, both give an illustration of the same disc.

The Story of the R A M A G R A P H record label and its proprietors began a long time ago in 1851.

The business of S. B. RAMCHUNDER was established in 1851 at 26 Kalbadevi Road, Bombay, as musical instrument suppliers, importers and repairers, with particular emphasis on sales and maintenance of the harmonium, and as such S. B. Ramchunder was one of the first 'native' dealers in this field.

S. B. Ramchunder and his brothers besides being musical instrument dealers, were also harmonium players, and as such performed regularly in several of the Christian churches in and around Bombay.

The Ramchunder brothers had the support of several of the 'native' Princes and thus soon gained a reputation for excellence.

After some time the name of the business was changed to B. S. Ramchunder, as another one of the brothers took over the running of the business.

T. S. Ramchunder was born on 4th. May, 1861, and came into the business in 1881. After a few years in the business along with H I S brothers (also the sons of S. B. Ramchunder) took over the running of the business from their older relatives.

The name of the business was then changed to T. S. Ramchunder and Brothers, still operating from the same address at 26 Kalbadevi Road, Bombay. For many decades Kalbadevi Road was Bombay's equivalent to London's City Road, as the prime location for musical instrument companies and record dealers.

The proprietors of T. S. Ramchunder, to give their proper Hindu names were Ramchunder Narrotam, Purshotam Narrotam and Jagjivan Narrotam. The family residence was 40, Bapu Khote Street, Bombay, a small side street which leads off Kalbadevi Road, and an address which appears also to be used much later as an additional address for T. S. Ramchunder and Brothers.

Sometime between 1895 and 1897 T. S. Ramchunder and Brothers began importing phonographs, and before long a steady trade in Edison Phonographs was being conducted. With the advent of the disc record and talking machine, T. S. Ramchunder and Brothers set about organising their own label and learning the art of record making.

In late 1906 the recording experts for LYROPHONWERKE, Adolf Leiban and Co., visited Bombay and made records for several of the musical instrument stores and talking machine dealers, offering each business to have the records put out on a label of their own choice and title.

As one of the premier musical stores in Bombay,

1903 MICHAEL S. KINNEAR

T.S. Ramchunder and Brothers had a good knowledge of the best native talent and secured for LYROPHON recording artists of the highest calibre.

The results of this LYROPHON expedition of late 1906 to early 1907 was that the matrices were taken back to Germany and pressings were made at the LYROPHONWERKE, which was located at Linden, an inner suburb of Hannover.

The recordings made on behalf of T. S. Ramchunder and Brothers appeared on the local Bombay market, not on the LYROPHON label but on the RAM - A - PHONE DISC RECORD label, as 10-inch and 8-inch single-sided discs using black labels with gold lettering, and red labels with black lettering for higher priced, special artists. (Labels 1 and 2 of our illustrations.)

- | | |
|-------------------------|------------------------|
| a. Black Label 10-inch. | Price 2 rupees 7 annas |
| b. Red Label 10-inch. | Price 3 rupees |
| c. Black Label 8-inch. | Price 1 rupee 7 annas |

The numerical sequence and matrix numbers of the discs were the same. i. e. Record number 100 = Matrix Number 100i. 100 being the first number used and 'i' being the identifying matrix code. The total released output from this expedition being some 420 discs, of which all but 23 discs were 10-inch single-sided discs.

The European agents for T.S. Ramchunder between 1897 and 1908 were William Meyerstein and Co., 6 Lloyds Avenue, London, E. C. (in 1905), and it is more than likely that William Meyerstein and Co. were responsible for enabling T. S. Ramchunder and Brothers to acquire the necessary recording machines and equipment required to do their own recording. All recording was done under the supervision of Shivshankar Ramchunder a close relative of the Narrotam brothers and assisted by, among others, Harishankar Ramchunder (born 1887, son of (T. S.) Ramchunder Narrotam).

Harishankar Ramchunder joined his father and uncles in the business in 1905 as the 'drawing master' and it was he who designed the RAM - A - PHONE label with the lyre and bird with the letters T. S. R. entwined within the lyre.

Along with the matrices now being made in Bombay and then being shipped to Germany for pressing, there was also a slight change in the label name. It is believed to have been brought about by an action against T. S. Ramchunder and Brothers by The Gramophone Co. over the use of the word RAM - A - PHONE and its similarity to GRAMOPHONE and its use as a generic word.

For a short time the word RAM - A - PHONE was pasted over with a sticker to read R A M A G R A P H (Label 2).

Consequently the name was changed from RAM - A - PHONE to RAMAGRAPH DISC RECORD. (Label 3).

Releases for the 1908 season now used the label name RAMAGRAPH DISC RECORD and with the change of recording experts to Indian recording experts, it is believed that the matrix coding system was also changed from the previous'i' to 'IND'. The 1908 season also saw the introduction of the double-sided discs including the reissue of the better selling titles that were formerly on the RAM - A - PHONE DISC RECORD label, being reissued as RAMAGRAPH DISC RECORD this time as double-sided discs.

In 1909, B. S. Lloyd and Co., 40 King Street, Cheap-side, London E. C. and with offices in Hornby Road, Bombay, became the new European agents for T. S. Ramchunder and Brothers. Matrices were continued to be made by the native experts and then shipped through their agents to LYROPHONWERKE in Germany where the pressings were made, and although the output of matrices and pressings were not large, the quality of the music and performance were considered to be among the finest in 'native' circles.

In India a trade boycott of German goods in 1912 reduced much of the sales potential of T. S. Ramchunder and



On label 5, note the * in the third letter A

Brothers and in 1913 LYROPHONWERKE was absorbed into the Carl Lindström A. G. empire, however despite the fact that Carl Lindström A. G. already had well established agents for the Odeon, Beka and Jumbo labels, in The Talking Machine and Indian Record Company, Bombay, the RAMAGRAPH label continued on an independent basis and survived well into the 'electric' era while still having its pressings made by Carl Lindström A. G.

The recording activities of T. S. Ramchunder and Brothers was slow and steady and always remained within the confines of the Western states of India, particularly reflecting the musical tastes of the Marathi, Gujarati and Hindi speaking people, but not extending to Central, Northern or Eastern or Southern India, and by the introduction of 'electric' recording in the mid 1920's T. S. Ramchunder and Brothers had produced about 3000 matrices.

(T. S.) Ramchunder Narrotum died in 1922, and although releases had continued to be made on the RAMAGRAPH label over the past two decades, musical taste and development moved in other directions and the releases on the label became more confined to the prevalent trends in Bombay alone.

In the mid 1920's, with the introduction of 'electrical' recording techniques there was a renewed interest in re-vamping the past catalogue and introducing new recordings on the RAMAGRAPH label, and a new series was introduced which contained repressings and new 'electrical' recordings.

The new double-sided series began with a new Red label, starting at R - 1. However, the beginning of this series was mostly reissues of previously released 'acoustical' recordings.

e.g. R 46 10-inch Red label. a. A reissue of Black Label 576 (Label 4) (576i)

b. A reissue of Black Label 579 (579i) (579IND)

A separate series of recordings were also reissues of 'acoustical' sides and new 'electrical' recordings by Pyara Saheb, who was extremely popular and who appeared on numerous other labels.

The first 'electrical' recordings to be made by RAMAGRAPH featured new recordings by Pyara Saheb and also introduced a new numerical series and a new matrix coding series.

The new matrix series is believed to have been started in late 1926 or early 1927, and was prefixed RAM. e.g.

R1000(10-inch Red Label)a.matrix RAM 5001. Pyara Saheb

b.matrix RAM 5002. Pyara Saheb

R1011(10-inch Red Label)a.matrix RAM 5021. Pyara Saheb

b.matrix RAM 5022. Pyara Saheb

Aurally there is no doubt that this new series is an 'electrical' recording, however with the progress of the R - 1 series another matrix system was introduced and although several discs within this series bare no identifying prefix or suffix codes, there is quite visible a * (a star) evident, just above the spindle hole on the upper half of the label. This * is often seen on numerous label makes of the Carl Lindström A. G., and is considered by most researchers who have questioned this identifying star, as an identification of early Carl Lindström A. G. electrical recordings.

The R - 1, and R - 1000 series continued for several years, and into the early 1930's, and most numbers were maintained in the RAMAGRAPH catalogue even with the introduction of a redesigned and more colourful label which was introduced in the mid 1930's.

(Label 5)

e. g. R 150(10-inch Red Label)a. matrix 30142 *
b. matrix 3018 *

R1005(10-inch Red Label)a. matrix RAM 5009
b. matrix RAM 5010

In 1930, T. S. Ramchunder and Brothers moved across the road from their previous long standing address of 26 Kalbadavi Road to a newer building at 523 Kalbadevi Road, where they remained until 1939, and then moved back across the street to almost where they had been into another new building known as Fram Mahal, 526 Kalbadevi Road, Bombay.

I have been unable to establish with any certainty when it was that the brothers Purshotum and Jagjivan Narrotam retired from the business, however it may have been about 1938, and by this time the music and record industries had succumbed to the rapid growth of the film industry, although in India this rapidly expanding culture relied very heavily on song and popular hits of the time, it had also driven the higher art forms of classical and folk music to the minority levels of interest.

On the retirement of the elderly Narrotam brothers the sole proprietor of T. S. Ramchunder and Brothers became Narayandas (Narondas) Purshotum, who may have been the son of Purshotum Narrotam, although I have been unable to clarify this point with any certainty. Narayandas Purshotum had been in the service of the business since about 1910.

Due to the dramatic movement of labels and amalgamation of companies, such as the union of COLUMBIA with the various labels of CARL LINDSTRÖM A.G., and the subsequent merger which saw the emergence of E. M. I. in 1931, the RAMAGRAPH connections with Carl Lindström A. G. as with many other previously independent labels had been severed. Henceforth the interests of the various companies and respondent labels of Carl Lindström were now within the confines of E. M. I. and its representative associate in India, namely The Gramophone Co., Ltd. However, due to the rapidly changing corporate structure of the record industry, RAMAGRAPH both as a business and as a label was being left behind and was just surviving when World War II intervened.

Sometime during World War II, T. S. Ramchunder and Brothers as a business under the sole proprietorship of Narayandas Purshotum, had moved to 40 Bapu Khote Street, as mentioned earlier, had been for a very long time the family residence of the Ramchunder family, and from here an almost century old business fades from view.

Today there is still a reminder of this once very proud and astute family, although not connected in any way with the record industry, under the business of M. C. Ramchunder, Musical Instrument Dealers, Kalbadevi Road, Bombay.

A most curious aspect of the long activity and output of T. S. Ramchunder and Brothers and their record labels RAM - A - PHONE and RAMAGRAPH, is that even though this indigenous label was active for over thirty years in which recordings were made in India by Indian engineers or record makers, and ONLY include Indian musicians of various styles and languages in its releases, all pressings from the first in late 1906 by LYOPHONWERKE up to the last known releases in the mid-19030's were MADE IN GERMANY.

Although the commonly accepted view that The Gramophone Co., Ltd., both at Calcutta and later at Dum Dum was the only record factory in India, there have been several other record manufacturing concerns in operation over the past decades at one time or another.

The most notable of the record manufacturing companies apart from The Gramophone Co., Ltd. was The Viel - O - Phone Company, Bombay, which was also directly connected with Carl Lindström A. G. could easily have served as a pressing supplier for RAMAGRAPH. Another record pressing plant that was

set up in Bombay although not until 1935 was The National Gramophone Record Manufacturing Co., Ltd., Wadala, Bombay, and was very active for some years offering custom pressing facilities to any interested parties.

Although RAMAGRAPH is not isolated as being an Indian record label which was not pressed in India, it is noteworthy that it should have survived the length of time it did without taking advantage of the facilities of The Gramophone Co., Ltd., or the facilities of The Viel - O - Phone Co., Mahim, Bombay, with whom it shared a common interest in that both companies had close associations with Carl Lindström A. G., at least until 1927 in the case of Viel - O - Phone Co., and the mid-1930's for RAMAGRAPH.

NOTE

Much of the early history of T. S. Ramchunder and Brothers was told to me during a visit to Bombay, India in 1978 by Harishankar Ramchunder, the son of T. S. Ramchunder. Harishankar was 92 years old at the time and had retired from business in 1941, or at least during the war years (WW2) as far as he could remember. Harishankar also designed the RAM - A - PHONE and RAMAGRAPH labels that are illustrated and also furnished the sepia photograph of his father which he thought was taken about 1910.

I would like to add that Harishankar was very forthcoming with all sorts of trivia about "The Ramagraph Business" and supplied exact birth and death dates for numerous of the Ramchunder family - from memory. I am very grateful for his assistance in this matter.

Editor's Note. Mr. Kinnear is a native of Melbourne, Australia, and after one overcomes the surprise that he has become so interested in music from the "Indian Sub-Continent" from such a distance, congratulates him upon his scholarship. During 1985 Greenwood Press will publish Mr. Kinnear's book "A Discography of Hindustani and Karnatic Music" - which although confined to LP records, includes reissues of 78 rpm discs. I have seen a sample page showing the work of Khan Sahib Abdul Karim Khan (Kirana) who lived 1872 - 1937 and whose records are reissued on LP. It is most detailed, promising a comprehensive book on its subject. During his researches for this work, Mr. Kinnear gathered much information about the 78 rpm discs of the Sub-Continent. I have seen some of his notebooks in which he has photographs of many labels of which we know nothing in this part of the world. We hope that he will be able to share some of his knowledge with us again in the future.

R E C O R D R E V I E W S C O N T I N U E D
from page 1938

In sound it is like one would hear when the whole Minstrel Troupe was singing. It is an excellent sing-song of our 'old favourites', and as such is highly recommended.

World Records SH 1078211

B I G B E N B A N J O B A N D - Dancin' Banjos.

This time I have to remind you that this was previously available on another EMI label in 1958. Like the Minstrel record I personally missed it the first time around, but have heard them at my uncle's home.

This is another enjoyable collection of 'old favourites' played by a band comprised mostly of banjos - with a brassy band of circus type. So successful was The Big Ben Banjo Band that it was chosen to appear at the 1957 Royal Command Variety Performance. Overall, a very jolly record, just right if you are a banjo-lover. World Records SH 107 821 1

During October, while passing through Shoreham I called in at the cemetery which is now most beautifully tended. This is the resting place of BILLY WILLIAMS and ERNIE MAYNE.

Editor's Comment: Tom Gray was reading the magazine "Cyclopedia of Mechanics" for October 1896 when he lighted upon what follows. The magazine was intended for those having good workshops at home, and able to purchase good equipment for it. It would seem that a clockwork motor was impending to obviate the need for large electric motors, so this magazine showed how one could make a clockwork motor, a bell-mouthed trumpet to amplify the sound of the recordings, and also save money by making cylinders too!

The article begins:-

GRAMOPHONE OR PHONOGRAPH MOTOR

Ordinary brass wheels will do for the clockwork gramophone or phonograph motor. The motive power can be the mainspring and and main-wheel complete of an eight-day American clock, but a stronger wheel would wear better.

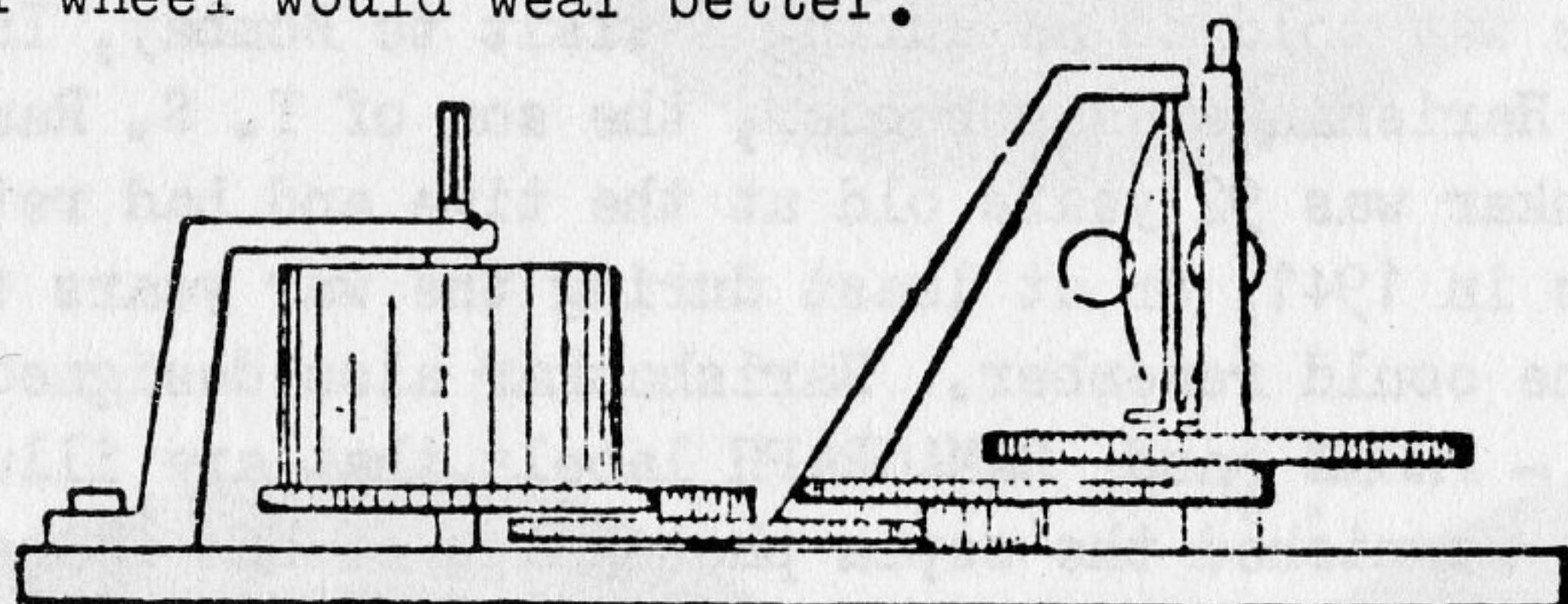


FIG. 1

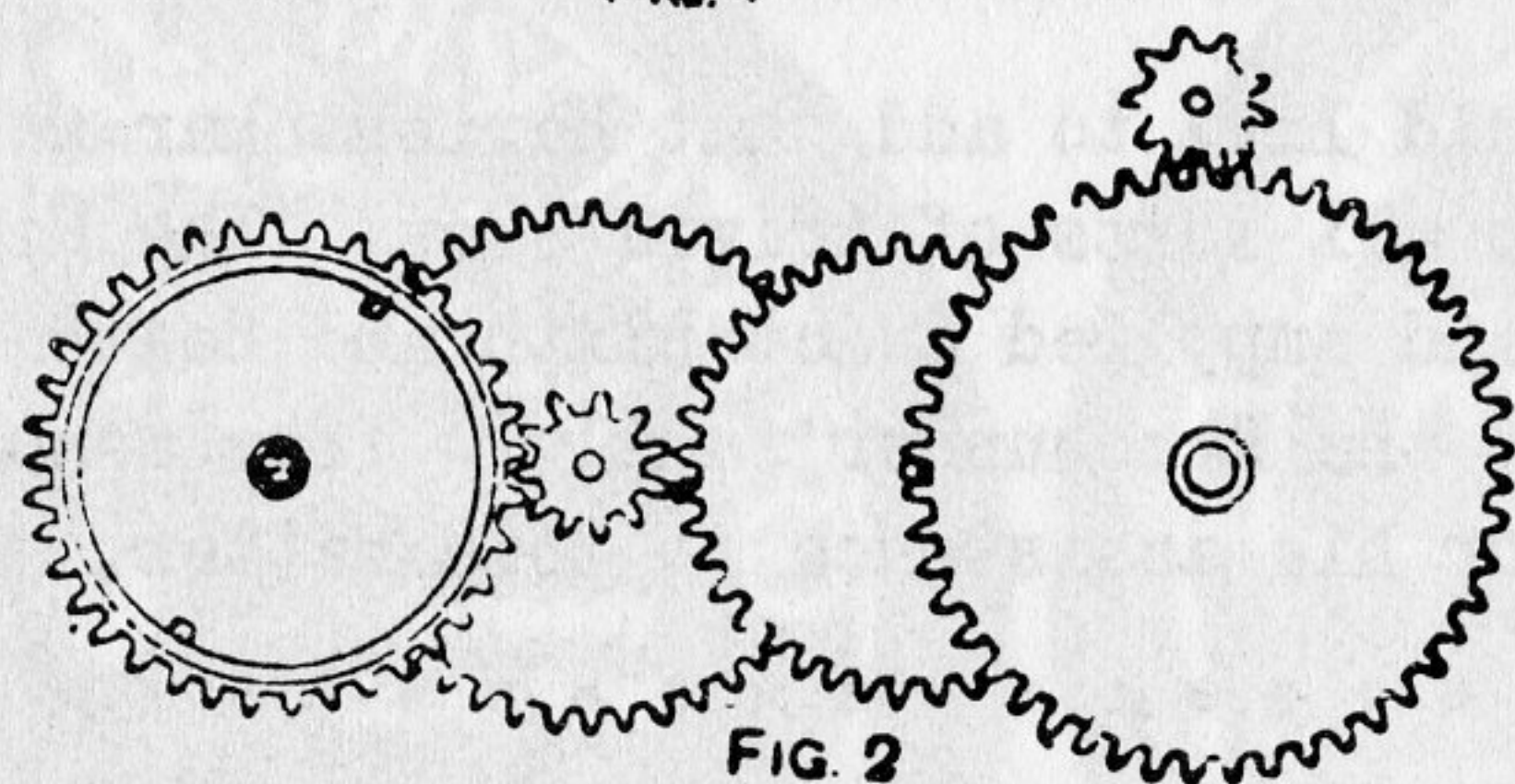


FIG. 2

Clockwork Motor for Gramophone or Phonograph.

The train consists of three wheels and pinions (see figs 1 & 2) and each wheel and pinion has a ratio of about 6 to 1. They are controlled by a weight governor like a steam governor. (Editor's comment: It was necessary to emphasise 'weight' governor because mechanics in those days would also have been familiar with a 'butterfly' governor - as, for example, in a musical box. Augustus Stroh did use a butterfly governor in his weight-driven phonographs).

The last wheel of the train carries the discs and drives the governor. The wheels are mounted on studs on a bedplate, as in Fig. 1. The last one, carrying the discs, has a long pipe.

SPRING MOTOR FOR PHONOGRAPH

A train as follows will give an equal power of about the speed required for driving a phonograph. An English eight-day clock barrel and fusee, main wheel 96 teeth: wheel 80: pinion 8: wheel 64: pinion 8: wheel 60: pinion 8: and an ordinary English striking clock regulating 'fly', pinion 8. The third wheel of this train will make about one hundred revolutions per minute, which is the speed required for the phonograph mainshaft, and it can be driven by a band running over two equal sized pulleys. Also a pair of pulleys in the ratio of 60 to 8 can be substituted for the fourth wheel and fly pinion to reduce the noise of running. This motor will run for about 15 minutes.

WAX CYLINDERS FOR PHONOGRAPHS

The wax cylinders for the Edison phonographs are made, according to a patent taken out in 1893, of four materials - carnauba wax, beeswax, sodium stearate, and aluminium oleate. An examination of the composition gave results agreeing with the following quantities. Carnauba wax 22 parts; beeswax 7 parts; sodium stearate 15 parts; and aluminium oleate 16 parts. These are, however, only approximate, and the quantities should be varied to produce the best result. (Editor's comment= Judged by the date of the patent, this recipe would have produced a light brown cylinder - not the hard black wax associated with "Gold Moulded" cylinders.) The materials are melted together at the lowest possible temperature, and the mixture is poured into cylindrical brass moulds. The wax

contracts considerably on cooling, and the cylinders would crack to pieces if left in the moulds, so they are taken out while hot and left in a warm place to cool slowly. To obviate this cracking, Edison also in one of his patents mentioned that the cylinders may be cast with a slit in the side, this being filled with melted wax subsequently; by doing so, the cylinders may be left in the moulds without cracking. (Editor's comment: Please remember the date of this article, and the fact that this patent quotation is undated, so Mr. Edison may have improved upon, or discarded this idea on later experience.)

The moulds are larger than the finished cylinders to allow for turning and contraction: cores produce the hollow insides. The insides are finished with a taper reamer and and the outsides with a special tool, water being run on to the cylinders to prevent undue development of electricity, which would cause bits of wax to adhere to the cylinder and spoil the surface.

PHONOGRAPH RECORDS OF CELLULOID

This material appears to be suitable if specially treated. According to one process, a cylindrical matrix contains on its inner face a cast in reverse of an original sound record, and inside is inserted a celluloid cylinder, the two cylinders together then being immersed in alcohol or the commercial "celluloid thinner", but preferably in amyl acetate, until the surface of the celluloid has become softened. They are then removed from the solvent and allowed to dry, care being taken that there is no slip between the two cylinders. When the celluloid is softened by the solvent it expands and wholly fills the matrix, and it can resume its normal condition only by evaporation of the solvent. The solvent is prevented from evaporating from the exterior surface of the celluloid cylinder, and can escape from the inner surface only. Consequently the whole interior surface shrinks back from the centre towards the matrix, drawing back and contracting the whole thickness of the cylinder wall. As each particle of the solvent from the outer surface of the celluloid cylinder and each particle throughout the mass of the passes out, its place must be taken by an equivalent particle of celluloid. Hence the celluloid material is packed closely against the matrix surface, so that when the celluloid has resumed its normal condition the cylinder is of slightly larger diameter both externally and internally than originally. When the celluloid is thoroughly dried, it is separated from the matrix, and its outer surface then is a faithful copy of the original sound record.

MAKING BELL-MOUTHED PIECE IN SHEET METAL.

The bell mouth of a phonograph trumpet may be worked to the desired shape from a flat disc of metal. Cut a disc of a diameter equal to that required for the larger end of the mouth, and also cut a small circle from the centre. Now work round the edge of the inner circle with a stretching hammer until the metal is partly raised, and then place it upon a mandrel of suitable size, and work the stuff from a circle drawn midway between the inner and outer ones, towards the centre. Work over the metal with the same hammer as before, but with blows delivered parallel to the edges of the disc, commencing at the line mentioned above, and working round and in to the smaller circle until the edge is reached. Frequently anneal the metal. Repeat the working until the desired depth is attained. The metal is then thoroughly cleaned, and the whole of the surface is again worked over. For this use a bright round-faced hammer upon a bright tool, the blows being delivered with the utmost regularity, until the surface is rendered quite smooth. Another way of making the bell mouth would be to spin it in a lathe, and in each case frequent annealing of the metal is necessary to ensure success.

WAX CYLINDERS FOR PHONOGRAPH.

A mould for wax cylinders for use on phonographs is best

brass, but plaster of paris, or wood well oiled, can be used. The mould should be made in halves to fit together with dowels of wood; a core would also be required, the mould should be larger than the cylinders. These are roughly moulded and afterwards carefully turned down to proper dimensions in a lathe with special tools.

REMOULDING PHONOGRAPH RECORDS

For this is all that is requisite is a suitably constructed mould in which the wax may be recast. For this purpose, a sound cylinder which has been "shaved" quite smooth, should be taken, and the internal spiral projections scraped off flush with the surface by means of an ordinary table knife or other long-bladed instrument. The surfaces, both internal and external, should then be completely covered with a thin layer of bronze-dust or other metallic powder, so as to render it a good conductor of electricity, and this is most readily done by mixing the powder into a paste with ordinary benzine and painting on with a brush. The benzine softens the surface of the wax, dissolving it, and as it evaporates cementing the bronze particles into position. Leave the thicker end or edge uncovered and see that every other portion is entirely coated. This done, the entire surface should be rubbed down or burnished with a bone handle or other instrument. A piece of stout copper wire, about 6-inches long, should be bent into a half hoop and its ends fixed to the cylinder by warming them and pressing them into the uncovered end. This wire should then be put into metallic communication with both inner and outer bronze coverings by painting a streak of bronze mixture round each end of the wire where it enters the wax, and down the inside and outside of the cylinder. The prepared cylinder should now be suspended in a sulphate copper depositing or electro-typing bath and copper should be deposited over the metalised surfaces to a thickness of about $\frac{1}{32}$ of an inch. The current from two quart Bunsen batteries connected in parallel will be sufficient, the plating bath consisting of a saturated solution of sulphate of copper containing 5% of oil of vitriol. In addition, the following precautions should be observed. An internal as well as an external anode should be used, the latter being made of thin sheet copper rolled into a fairly large cylinder. The internal anode may be of copper rod, 1-inch in diameter, or sheet copper rolled so as to give the same surface. The copper will be deposited more evenly, and an increasing current may be employed, if the cylinder is rotated during the operation. This may be done by suspending it by the copper hoop from a long spiral of stout copper wire provided with a projecting piece of wood, which may be moved round alternately from right to left and vice versa, thus giving the cylinder a semi-rotary movement. The carbon terminals of the battery are connected to the two copper anodes, and the zinc terminals to the spring supporting the cylinder. The deposited copper should be a salmon pink in colour. When the deposition is complete, the cylinder should be removed from the bath washed with cold water, and dried. The wax core may then be removed by gently heating the copper covering in a Bunsen burner while held upside down, this operation being similar to that by which the subsequently recast cylinders will be extracted from the mould. Leaving the thicker end of the cylinder uncovered, the conical mould with its smaller diameter would be uppermost and open, and thus the extraction of the cylinder is easy. The operation of removing the wax cylinder is also facilitated by grasping the copper wire hoop, and using it as a handle to rotate the cylinder and screw it out, the copper being meanwhile warmed gently by a Bunsen burner. For casting the cylinders, the broken pieces of wax must be melted in an iron saucepan or ladle; about 3 Ounces will be required for each cylinder. Stir carefully during the melting, and skim off any dross or scum that rises to the surface. The copper mould, previously cleaned with a piece of rag dipped in turpentine or benzine, must be heated to the melting point of the wax, and the melted composition carefully poured in so as not to overfill the mould. When quite cold the wax cylinder may be removed and shaved as usual, on the phonograph.

Dear Mr. Bayly,

Inspired by the article in 'Talking Machine Review' no. 68 on the subject of "Aviation on Records". I thought it might interest readers to learn about a bizarre piece of sheet music that hangs in my study.

It is titled "The Air Ship Waltz" and on its cover pictures a rigid cigar-shaped aircraft with a high dorsal fin and narrow wings running the full length of the craft, a tail-piece shaped like a bird's tail, a four-bladed propeller in front - and attached underneath an enclosed crew and passenger cab with a row of windows and four thin spraddled legs tipped by tiny wheels.

I was originally attracted to this faded music cover by the similarity of the engraving to descriptions of "unidentified flying objects" given by several excited observers in the 1960's and 70's.

The copyright date on the music is 1891.

On the back is an unforgettable advertising claim:-

"The Air Ship Waltz, which takes its name from the wonderful aerial machine invented a short time ago, is a five-page production, and is a real musical gem, it being considered the best of Mr. Doles' excellent productions. The air ship may prove to be a failure, but 'The Air Ship Waltz' is destined to be a grand Success."

Isaac Doles of Indianapolis, Indiana, both composed and published "The Air Ship Waltz", dedicating it to "the Married Ladies Musicales, Greensburg, Indiana". I doubt that it was ever recorded. The Gennett studio of Richmond, Indiana, was not yet in existence.

Sincerely, Daniel Resneck

1833, S. Buckeye Street, Kokomo, Indiana 46902, U S A.

* * * * *

Dear Mr. Bayly,

Referring to David Mason's "Aviation on Records", "Lucky Lindy" was recorded by Jack Kaufman on American Harmony 412-H (144218). On the opposite side is "Lindberg (The Eagle of the U.S.A.)" 418-H (144219) also sung by Jack Kaufman.

Sincerely, Paul Joseph Bourbin

25 Greenview Court, San Francisco, CA 94131, U. S. A.

* * * * *

Dear Ernie,

I have been meaning to write to you relating to B I L L Y W I L L I A M S. I have been fortunate to add quite a number of B W discs to my collection. These matrix details are to hand:
Zonophone Z430 - The Old Grey Coat (9715e) Control number shown on label as X-3-102321, but on record as X-3-102824-R)
Zonophone Z430 - Parody on All Coons Look Alike to Me (9719e) X-3-102825-A)

Rondophone 1186 - Oh for another day at Margate (60522)

" On her Pic-Pic-Piccolo (60525)

Universal 525 - There's something nice about a girl (60055)

" In the land where there are no girls (60056)

The last record is of particular interest as it appears to be a test pressing of sorts. The label is white, with the words "UNIVERSAL•DOUBLE•Disc" printed in a semi-circle around the top half. The title, artist and catalogue number are, however, typewritten.

May I make these corrections to your listing? - -

Rondophone 942 - My sweet Rosetta - correct matrix is 60158 I wish I were you (matrix 6658) is on Rondophone 379(not 378)

Rexophone 5627 - What time tomorrow night?(matrix is 60629)

" She is my best girl now (matrix is 60635)

Best wishes, John Hanna

18 Macklin Street, Pendle Hill, NSW 2145, Australia.

IMPERIAL RECORDS

F. ANDREWS

(part. I)

(Ten-inch single-sided records, with which are associated CONCERT RECORDS and NASSAU RECORDS.)

Their history in Britain and the circumstances surrounding their production in the United States of America.

ORIGINS

The origin of the Leeds and Catlin Company of 53, East 11th Street, New York City, the recorders and manufacturers of the single-sided Imperial and Concert Records, and the single and double-sided Nassau Records dates back to the year 1892 when a partnership styled "Walcutt and Leeds", comprising Cleveland Walcutt and Edward F. Leeds, began a business of phonograph cylinder record manufacturers, recorders and duplicators: one of their earliest customers being the Edison Works which itself was contracted to supply the North American Phonographs Company, the owners of the Edison patents in North America, and Overseas, respectively.

By 1896 "Walcutt and Leeds" were selling pre-recorded entertainment cylinders at \$1 each which were reduced in price to 50 cents by the end of the year. By this time the North American Phonograph Company had gone out of business and the sole sales outlet for Edison Phonographs and cylinder records had passed to a new company, The National Phonograph Company. In 1897, the May issue of "The Phonoscope" reported that Cleveland Walcutt, along with Dr. Metcalf, while working for the Partnership, had both been badly burned when a cauldron containing a hot composition of paraffin material had burst.

From this year the business was forever to be beset with litigation, brought on by the actions of the biggest talking machine businesses in the U.S.A., firstly the American Graphophone Company (Columbia) followed by the Victor Talking Machine Company.

In the Autumn of 1897 the American Graphophone Company relying on the Bell & Tainter patents, had Walcutt & Leeds perpetually enjoined from making wax cylinders. In spite of the set-back the partnership became incorporated as a Limited Liability Company soon afterwards.

In January, 1898, it was reported that the American Graphophone Company had then stopped Walcutt & Leeds from making entertainment cylinders by the duplicating process.

In the Summer of 1898, Judge Wheeler of the U.S. Circuit Court, Southern District of New York, held Cleveland Walcutt and Edward F. Leeds guilty of Contempt of the court order, enjoining them from making sound duplicated records which they had been making on Columbia Duplicating Machines bought from the Columbia Phonograph Company General. It was alleged that the partners then closed down their business, only to immediately form, with others, a new company having the same name and incorporated as The Walcutt and Leeds Co., Ltd., which also began the duplication of wax cylinders, in infringement of the American Graphophone Company's Bell and Tainter patents.

Judge Wheeler held that the formation of a new company did not make the actions of Walcutt and Leeds any less a violation of the original court order, and therefore they were again in Contempt. They were ordered to make an Accounting of profits, damages for Violation were awarded and they had to pay costs. They were also enjoined from using any device with their Columbia machines enabling them to procure duplicate records.

At some date after this, Cleveland Walcutt left the Company and became associated with the Berliner Gramophone interests, for, on 20th. April, 1899, he accompanied William Barry Owen and Emil Berliner when they sailed for England on Gramophone Company business.

In July, 1899, Edward F. Leeds was involved with the formation of a new company styled The Leeds and Catlin Co. of New York City, which was capitalised at 10,000 dollars, the Directors being Edward F. Leeds, L. R. Catlin, and J. E. Thursby of Brooklyn and L. Wiegand of New York City. The capital of this Company was increased from time to time and had reached one million dollars by August, 1907.

This Company produced the Leeds (cylinder) Records, which enjoyed a moderate reputation, but in the early years of the new century disc production was begun, again, "Leeds Record" being the name of the record. These were single sided records and had catalogue numbers in a 4,000 series. These records were superseded by another single-sided disc record styled "Imperial Record", which were probably contemporary with Leeds Records at first. Many of the Leeds Records have the name of the Talk-o-phone Company on their labels.

In October, 1903, the American Graphophone Company, which was now manufacturing Columbia disc records, brought a suit against the Leeds and Catlin Company alleging infringement of their Joseph W. Jones patent, which they had recently acquired, and then early in 1904, the Victor Talking Machine Company brought a suit against the Leeds and Catlin Company, alleging infringement of their Berliner

The Imperial Records, at this time, were employing a catalogue series in the 44,000 range, and it appears that the Leeds Record catalogue numbers had been continued, but with the added prefix of another "4". The lawsuits in the U. S. A. were prolonged and the Imperial Record was kept in production in 1904 through to 1906.

THE IMPERIAL RECORDS COME TO BRITAIN - A CALENDAR OF EVENTS

The first English advertisements for Imperial Records appeared in the trade periodicals in April, 1906, accompanied by a sister label, the CONCERT RECORD, which was already on sale by The Leeds & Catlin Company in America. The Concert Records were numbered into the same catalogue series as the Imperial Records but the difference that the first two fours (44,—) of the Imperials were replaced by a single 7 on the Concerts. In Britain, it would appear that the same recording, in some instances, was available from both labels but I believe this not to have been so in America. The numbering had reached 44661 by January, 1906 in the U. S. A.

The Imperial Records were offered at two shillings and sixpence each and the Concert Records at two shillings.

The label of the Imperial Record was printed in gold purple and black on a white ground and depicted an Imperial Crown surmounting and Imperial Mantel, draped and drawn in to folds by two gold tasselled cords, the mantel being purple on its outside, revealed by the folds, and white on the inside with ermine markings and having "Imperial Record"

above the spindle hole and the title, artist, and other information below the hole, but many of the issued discs are known which omitted the name of the artists. The background to the "Mantel and Crown" appears black. The matrix numbers, appearing in the surround outside of the label, were embossed and consisted of a number with a "D" suffix and were marked in mirror writing. The catalogue number was also applied in this area in the same form. Although the catalogue number was printed on the label, the matrix number was not, as far as is known.

Clearly, the Concert Record label was a direct confrontation to the Gramophone & Typewriter, Limited, whose ten inch records were then styled "Gramophone Concert Record", so it is not surprising that the July, 1906, advertisement was the last to mention the Concert Record.

Other than this, and unlike the conditions prevailing in America, which were determined by patents extant, there was no major patent in Britain to prevent any single-sided disc record being put on sale, or manufactured.

Cook's Athletic Company, of Beech Street House, London, E.C. was the first business to advertise the Imperial Record and Concert Record, which they said, "Can be played more times than any other, and yet retain its perfect condition". The importers were Gilbert, Kimpton and Co.

The Concert Record had a black label, printed in gold, with a two cherubs motif above the spindle hole but below the name style. Other Concert Records have been seen without the "Cherubs" depicted.

J U N E 1 9 0 6

'The Talking Machine News', in referring to these latest records on the market, called them "Imperial Concert Records", combining both label styles, and Cook's Athletic Co also advertised them as such, at one point, although no such style has ever appeared on the labels, as far as is known. The design of both labels could be seen in the early advertisements.

The difference in price between the two labels was allegedly, due to a difference in the process of manufacture at the Middletown, Connecticut, U S A, factory belonging to The Leeds and Catlin Company.

S E P T E M B E R 1 9 0 6

Cook's Athletic Company (?now Limited) described the Imperial Record, then the only one advertised, as "Loud, Clear and Resonant".

In America, with the two suits against it, The Leeds & Catlin Company began advertising Imperial Records especially recorded in Europe, priced at \$1.00 and \$1.50. These records were, in fact, Leeds & Catlin pressings from masters originating with the Schallplatten Fabrik "Favorite" GmbH of Hannover, and included a number of operatic artists' recordings which were available from the International Favorite Record Catalogues, these had "Imperial Record" labels, but in a design similar to the Favorite "Star" label. They also bore the mirror-wise "D" suffixed matrix number of Leeds and Catlin. A reciprocal agreement appears to have been made with the Favorite Company in Germany, which involved the Talk-o-phone machine, a machine in which the Leeds & Catlin Company had a great interest because of the suit brought against themselves by the Victor Talking Machine Company. The Favorite Company was stated to have full control of the Talk-o-phone records for Europe. The Talk-o-phone Machine was a disc talking machine which controlled movement of the tone-arm across the record by a feed device which operated from beneath the turntable driven by the machine's spring motor.

The history of Talk-o-phone Machines is varied, as there was more than one type and from various sources. In Britain, The Talkophone Syndicate was founded as a Limited Company in July, 1903, at 28 Victoria Street, Westminster (London) to exploit the patent rights in the Talkophone box, which con-

sisted of improvements in the graphophone or phonograph. Patent Rights also existed in the U S A and Canada. The patents has belonged to Alfred Henry Church, with whom were associated Allen Thomas Nye and Walter C. Runge in the patents for North America and for Australia. The description of the patent leads one to believe that it did not refer to a disc machine at all. However, in November, 1903, a disc machine, styled "The Talkophone" was advertised and it could be seen to have a downward facing soundbox. The advertisers were the Consolidated Supply Company, of 78 Queen Victoria Street, London E.C.

Did this machine have anything to do with the Talkophone Syndicate Ltd. machine? Probably not, nor with the Talk-o-phones from Toledo, Ohio.

Sixteen months later, a company called "Phonogram Duval Ltd" was founded at 15 Arundel Street, London W.C. which was merged interests of the Talkophone Syndicate Ltd., still of 28. Victoria Street, Westminster, and the well-established business of M. et Mme. Duval of 8 Faubourg Montmartre, Paris, which business actually acquired the Talkophone Syndicate Ltd with all its patent rights in Europe in the Talkophone. The new company also acquired from Mr. Alfred George Curphey, the rights in the Talkophone Box for Canada and the United States.

From what is known about the Talk-o-phone Machine business in America, it seems almost certain that the two firms were quite separate, for although Phonogram Duval Ltd. did not go into liquidation until 1907, they seem not to have advertised any Talkophone machines in Britain, certainly not of the type of feed-device machines which were manufactured by the Talk-o-phone Company of Toledo, Ohio, which name had been on the "Leeds Record".

About this Ohio company, The Talking Machine News had said, in June, 1905, that double shifts were being worked at the factory, so large were the orders for the machine.

Talkophones were being advertised in America's "Talking Machine World" in January, 1906, later, a report in the Talking Machine News of London said that the Talkophone Company of Toledo was in course of consolidation with the Favorite Record Company of Germany. Talk-o-phone disc records were sold in U S A. In August, 1906, the Talkophone Company of Ohio, was reorganised, the plant, having been closed, was to re-open, with a new line of Talk-o-phone machines to be made, and the corporate name of the Company was to be changed. New capital had entered the business. In December 1906, there was this new company called the Atlantic Phonograph Company, capitalised at two million dollars, of New York City and rumoured to be the reformed Talk-o-phone Company of Toledo. Coincidentally the offices of this company were at Nassau Street, and Nassau was the name of a record pressed by the Leeds and Catlin Company, for Macey's Stores of New York, which business also sold Nassau machines, and it seems probable that these came from the former Toledo, Ohio, works of the Talk-o-phone Company, then the property of the Atlantic Phonograph Company of Nassau Street, New York.

Having discussed the Talk-o-phone and Nassau machines and records I will return to Imperial Records.

O C T O B E R 1 9 0 6

In October, 1906, Messrs Cook's Athletic Co., Ltd. were described as the sole controllers of the Imperial Records in Britain, of which they were making a speciality among other lines in which they dealt, they were appointing one agent only in each major town throughout the country, claiming that their record would bear comparison with any other on the market.

Messrs Edwardes and Co. of 37 Topsfield Parade, Crouch end, London N. had been appointed "Special London Factors" for the discs.

Favorite Records appeared in England this month for the first time, being imported from Germany.

1910

In the action in U S A brought by the Victor Company, on 21st. October, Leeds and Catlin maintained that their discs did not infringe claim 35 of the Berliner patent, which they said covered machines only and not disc records. But the Court made an order that day that Leeds and Catlin's records should bear statements declaring that the playing of such records on Victor, or like machines, constituted an infringement of the Victor Talking Machine Company's patent.

This Court allowed that Leeds & Catlin records could be used as replacements for worn or broken records used on Victor Columbia or Zon-o-phone machines and could be freely used on feed-device machines, such as the Talk-o-phone. However the manufacturers of that machine were being sued by the Victor Talking Machine Company for infringement of its Berliner Patent.

N O V E M B E R 1906

Favorite Recordings, on Imperials, with Favorite catalogue numbers were in the first lists of Imperial Records appearing in both "The Sound Wave" and "The Phono Trader", and Cook's Athletic Company warned potential dealers that they must hurry if they wished to secure an Agency for the Imperial Records, for what openings there were, were filling very quickly.

D E C E M B E R 1906

Messrs Gilbert, Kimpton and Company, of Peninsular House, Monument Street, London E.C., the original importers of the Imperial Records, this month published their own advertisement for Imperial Records, having retained the right to deal in the records themselves, both to dealers and the public, when they made the arrangements with Cook's Athletic Company making them Sole Controllers under Mr. Cook of that Company.

The business of Gilbert, Kimpton & Co. was that of Importers and Exporters, one of their main imports being the extremely popular breakfast wheat cereal known as "Force" which, also had the very popular character "Sunny Jim" as its trade mark, a character who figured in a song which had been recorded. (Editor notes: Force is still on sale and one can still buy 'Sunny Jim' dolls!) Another big line of imports was poultry from countries as far away as Roumania and Turkey.

Gilbert, Kimpton & Co published an Imperial Records Catalogue on 1st. December, which carried a testimonial from Mr. Lionel Mapleson, at this time the Librarian of the Metropolitan Opera Company of New York, but which had been written on 27th. May, 1902, with an address showing him to be at The Royal Opera Covent Garden, London.

This testimonial, which could only have been referring to a Leeds and Catlin product, prior to the introduction of the Imperial Records, read as follows:-

"Gentlemen, your matchless records have created a great sensation here at The Royal Opera, Covent Garden. All who hear them agree that your records quite eclipse those of all other makes. Although I live in an atmosphere of everlasting opera, yet, when I require recreation, I always find a real pleasure in listening to your artistic records which are of uniform excellence. Of course your reputation is already made in America, but I thought you might like to hear that your fame has already extended to this side of the Atlantic."

J A N U A R Y 1907

"Try the Imperial Record with its Deep Mysterious Accord" was the message of the advertisement in the 'Sound Wave' this month.

Mr. W. H. Glendinning, the junior partner in Gilbert, Kimpton & Co., announced that he had a letter of apology from Mr. Leeds, (he did not specify which Mr. Leeds) about delays in delivery although the Middletown, Connecticut factory was then pressing 100,000 records each day.

Another letter congratulated Gilbert, Kimpton & Co. on the position they had achieved in Europe for the Imperial Records, and were hoping to send over some of their new cylinder records.

These records, styled "Radium Records" were advertised this month in the 'Talking Machine World' in America, a February list being published, and also the Mapleson testimonial.

Some years later, Mr. Lindsay Wilcox, a frequent letter writer to the trade periodicals, when listing all the makes of disc and cylinder records, which he claimed had been sold in Britain, included the Radium Record in his list, but, other than this, and a later June, 1907, announcement that standard and extra length cylinders were promised for Gilbert & Kimpton, there seems to have been no further mention of the records, and Gilbert and Kimpton & Co. never once mentioned them in their advertisements for Imperial Records.

Before the Radium Records were announced in January 1907 in America, a list of 200 titles on new cylinder records had been expected from Leeds & Catlin by 1st. March, 1906. These also appear not to have reached the market there.

Both Cook's Athletic Co. and Gilbert, Kimpton & Co. advertised this month, and a Grand Opera Repertoire was offered upon application.

To facilitate the establishment of a repertoire of recordings by British artistes, it was envisaged that a Recording Laboratory would be organised in London at an early date.

In the meantime, Mr. Glendinning, who was to go to America to meet officers of the Leeds and Catlin Company in New York, had arranged to take with him Ian Colquhoun the well-known baritone, who was to make over thirty recordings for the Imperial Records; Gilbert, Kimpton & Co. having already placed an order for 750 copies of each title recorded. Ian Colquhoun was registered for insurance, at Lloyds, by Mr. Glendinning.

One week after they had sailed for New York, they were followed by the celebrated tenor of York Minster, Tom Child, who was also to make recordings for the Imperial Records.

In America, the Leeds & Catlin Company were fined \$1,000, on the application of the Victor Talking Machine Co., having been in Contempt of the Court Order requiring them to apply to their discs the conditions under which they were sold, which was for use on feed-device machines and replacements to be sold for use on licensed Victor, Columbia and Zon-o-phone machines. It was stated that only Victor had applied for the Motion for Contempt, that Leeds and Catlin Co. did begin to affix stickers to their discs stating the conditions for sale.

Upon receiving this Summons, the stickers affixed to the backs of Leeds and Catlin's discs were then printed to read:- "This record is sold by the manufacturer upon condition that, when sold by dealers to the public, it must be sold at not less than the regular list price, and upon the further condition that the record shall be used only for the reproduction of sound directly from the record. THIS RECORD IS SOLD FOR USE ON ALL MECHANICAL FEED DEVICE MACHINES, AND ALL OTHER MACHINES LICENSED UNDER U.S. PATENT No. 534,543, IN REPLACEMENT OF ANY WORN OUT OR BROKEN RECORD THEREOF. ANY OTHER USE OF THIS RECORD WILL BE VIOLATION OF THE CONDITIONS UNDER WHICH IT IS SOLD AND AN INFRINGEMENT." - The emphasis is mine and is the part of the sticker which related directly to the decision of the court on 21st. October, 1906.

This sticker was inapplicable to the British market but Nassau and Imperial Records have been collected with such stickers affixed.

Having this restriction on sales, the Leeds and Catlin Company probably took a keen interest in the new Talk-o-phone machine which was to be made by the Atlantic Phonograph Company of Nassau Street, New York City.

Gilbert, Kimpton and Company, described as European Agents for the Leeds and Catlin Company, announced that they were to handle the Imperial Records in Britain for the future with Cook's Athletic Co., Ltd. becoming the London Distributing Agency.

Cook's Athletic Company, a first-class firm of athletic outfitters, had been formed with a first-class directorship of world-famous cricketers, consisting of Dr. W. G. Grace, A. N. Hornby, Lord (Baron) Hawke, Yorkshire Captain, and W. W. Read, the business having been subsequently been sold to a Mr. H. A. Cook.

Mr. W. H. Glendinning, of Gilbert, Kimpton & Co., had an article published in 'The Phono Trader', taking two full pages, titled "The Ethics of Talking Machine Acoustics".

The February list of Radium Cylinder Records in America showed numbers ranging from 101 to 128, and the artistes on those records detailed in Leeds & Catlin's advertisement included Collins and Harlan, Byron G. Harlan, Henry Burr, G. W. Myers, Steve Porter, Frank C. Stanley and Ada Jones in the vocal recordings, and Vess L. Ossman (banjo), Ed F. Rubsam (bells) and Al. C. Sweet (cornet) in the instrumental recordings.

On 15th February, in the suit brought by the American Graphophone Company against the Leeds and Catlin Co. for infringement of their Jones patent for the duplicating process of making disc records, an application for an injunction to restrain Leeds and Catlin from manufacturing and selling their discs in the U S A received a "reserved Decision" from the Court.

M A R C H 1 9 0 7

Gilbert, Kimpton & Co. felt compelled to state that there had been some misunderstanding throughout the trade about the Imperial Records and the Company. They were the sole importers of the records and were now the sole controllers. There were no other sole agents or factors.

It was reported that Mr. F. H. Wetsel, a talking machine and records dealer, and late of the British Phonograph Industries, Ltd., the makers of the Electric Cylinder Records who had also recorded as a banjoist, had now been appointed the London Travelling Representative for Gilbert, Kimpton and Co. whose General Sales Manager, Mr. H. R. Howard, had been travelling the North of England, "pushing" Imperial Records, the price of which had been reduced to two shillings.

Mr. Glendinning had arrived back from the U S A, having arranged for Child and Colquhoun to make recordings. On arrival he stated there was an intention of setting up a syndicate in England which would record and manufacture the Imperial Records. He said Mr. Edward F. Leeds was coming over to be in charge of operations and that he, Glendinning, would act as his assistant. The tenuous hold which Leeds and Catlin had on a part of the records market in the U S A due to the patents controversy, could well have been the motivation for this projected manufactory.

On 25th. March, 1907, Judge Lacombe, in the U S A made known his reserved decision from the 15th. February, and he refused to issue an Order enjoining and restraining Leeds & Catlin for alleged infringement of the American Graphophone Company Jones patent, holding that there was too much dispute about how, exactly, the Leeds and Catlin Company were actually manufacturing their Imperial and Concert Records. The American Graphophone Co. prepared to present further evidence.

A P R I L 1 9 0 7

While in New York, W. H. Glendinning, had secured the service of a number of English singers there, additionally to some artistes in the Metropolitan Opera Company, including Helena Frederika.

Mr. Edward F. Leeds, the President of the Leeds & Catlin, was referred to as being recognised in the trade as one

of America's leading recording experts.

The prospects for the formation of an English company were said to be "pretty forward", but details were being withheld. (In fact, a British Company was never formed except as an off-shoot of Gilbert, Kimpton & Co. itself.) More Imperial Records, pressed from Favorite Records masters, were offered for sale in Britain this month with the declaration that "A feast of Music is here offered", some of the discs had been issued earlier.

10-inch Gems from GRAND OPERA were priced at six shillings each for the single-sided discs, and black labelled Imperial Records of the other artistes, which also included operatic arias and artistes, were priced at four shillings. Grand Opera labels were red & gold.

Among the artistes were Frau Heymann-Engel, Juan Luria, Werner Alberti, Georg Maikl, Constantino, Muratore, Mme Magali, Alexander Hayder, Demougeot and August Böckmann - some of these records already being available in Britain as Favorite Records at lower prices!

The records, as Imperials, were issued with, and by, their original Favorite Record numbers and did not carry the Imperial Records' catalogue numbers which had currently reached into a 45,000 series at 45366 in Britain. There had been no monthly list published in the 'Talking Machine World' since the January list, when the highest catalogue number had been 45357 in the U S A.

At this period Gilbert, Kimpton and Co. were advertising extensively and, besides using trade periodicals, were also taking space in such newspapers and magazines as 'Woman', 'Health and Home', 'Countryside', 'The Morning Post', 'Tribune', 'The Times' and 'Madame'.

M A Y 1 9 0 7

On 2nd May Leeds and Catlin's "pending appeal" came up for hearing at the Circuit Appeals Court, which court held that the sale of Leeds & Catlin discs for use on the Victor Talking Machines was an infringement of Berliner's U S A Patent 534,543, nor could the records be sold and considered to be replacements for worn or broken records of Victor's make, for it was held that the owners of Victor machines would not necessarily replace their worn-out titles with identical titles on the Leeds & Catlin labels but would be at liberty to buy any record to replace or augment their collections. Thus the Leeds & Catlin defence argument that a replacement part did not constitute an infringement, fell. The records could still be sold for use on feed-device machines, which were, themselves, still the subject of the patent infringement suit brought by the Victor Company.

Edward F. Leeds, the President of the Company said they would appeal this latest judgement to the Supreme Court of the U S A, and that papers had already been filed; Judge Williams' dissenting view was going to be relied upon for the appeal. The validity of the Berliner Patent and the Contempt proceedings would be reviewed.

Consequently the sticker affixed to the plain reverse of the records was changed, the replacement stating that the record was to be used only with mechanical feed-device machines. These stickers appeared in Britain.

Although the future prospects for Leeds & Catlin Co. in the U S A appeared very uncertain, the company was able to report that it had received an export order for one million records. Mr. B. F. Ellsworth was currently the General Manager at the factory in Middletown, Connecticut.

In England, following upon Judge Lacombe's decision in U S A, that he could not find ground enough to award an injunction to restrain Leeds & Catlin from infringing the Jones patent, Gilbert, Kimpton & Co. advertised that the

1912

American Graphophone Company had been defeated in the U. S. Circuit Court, Southern District, New York. This was an error on the part of the European Agent.

J U N E 1907

An apologetic announcement was published correcting the facts about Judge Lacombe's findings.

Factors were now being appointed. John G. Mursoch & Co Ltd. of London E.C. and Trevor Jones of 45 John Bright Street Birmingham, being two mentioned.

J U L Y 1907

This month, Mr. Loring Leeds, brother of Edward F. Leeds said that Imperial Records were selling in South Africa, Russia, India, China, Japan, The Phillipines, Mexico, Central and South America, England, France and every state in the U S A. Loring Leeds was the General Manager of the Company,

S E P T E M B E R 1907

Additional London factors for the Imperial Records were made known in John and Francis Nottingham's "American Talking Machine Company" of Tabernacle Street, London E.C. (John Nottingham being an early provider of Edison goods in Berlin between 1894 and 1898), and Roberts & Co - The Phono Exchange both being termed Special London Factors, along with Murdochs.

Gilbert, Kimpton & Co. informed that they had ready the first samples of mechanical-feed-device machines, but it is not known whether these were examples of the promised new type of Talk-o-phones from the Atlantic Phonograph Company of New York City, or whether from another American manufacturer or even a British maker.

This month was the last in which the Imperial Records received mention in 'The Talking Machine World' and there had been no published lists of records since the previous January.

It was announced that Mr. Frederick D. Wood had been appointed the Musical Director at the Leeds & Catlin Recording Laboratory in New York. He had but a few years earlier held the same position with the Nicole Record Co., Ltd. in London, for which he had also recorded some piano soli. He was known also as a band and orchestral leader, and he had been musical director for the Hawthorne, Sheble & Prescott "American Record Company" with their "Indian" labelled records of the same name, and the blue material "American Odeon Records" which were sold in Europe.

Mr. Charles E. Brown, formerly General Manager of the Talk-o-phone Company of Toledo, was appointed Sales Manager for Leeds & Catlin, which supplies more evidence of close ties existing between the two companies.

O C T O B E R 1907

Two more London factors were appointed: Messrs Lugton & Co., Ltd. of Old Street, E.C. (who remained in business until the early 1980's) and Messrs H. Lange's Successors, Ltd. of London W., who also factored the Favorite Record. It was said, at this time, that the profit to the dealer on the 100 Imperial Records amounted to £4 - 1s. - 3d.

Gilbert, Kimpton & Co. issued their second complete Imperial Records catalogue, which had been designed by the Sales Manager, Mr. Howard. The catalogue contained about 500 titles, and the business of the Imperial Record was taken away from Peninsula House, Monument Street, E.C. to premises opposite, known as St. Magnus House. The Head Office remained at Peninsula House. Enlarged orders for 25,000 discs and 10,000 discs had been received, orders coming into London from all parts of the world.

Mr. F. D. Wood, the new Musical Director, was recording as an accompanist.

It appeared, from 'The Talking Machine World' that Leeds & Catlin had dropped the name Imperial Record and had begun using Sun Record instead, the catalogue numbers of which continued the 45,000 series of the later Imperials.

The Sun Records were put on sale on 1st. October, at 60s. each, and only one dealer was to be appointed in each town. In Britain, the records continued as "Imperial Record", samples of which could be had at reduced prices.

N O V E M B E R 1907

With the move of Imperial Records to Magnus House, Gilbert, Kimpton & Co. began calling that part of their business the Imperial Disc Record Company and reported a great deal of business due to an elaborate advertising campaign. Cheap sample records were still being applied for.

Gilbert, Kimpton & Co. made an application to register the Imperial Record as a registered trade mark to their own name.

D E C E M B E R 1907

In America, the Atlantic Phonograph Co., successors of the Talk-o-phone Co, of Nassau Street, New York, was now reported to have gone into receivership.

Advertising from Toledo, Ohio, a Mr. P. C. Hayes was supplying a catalogue containing Talk-o-phone parts, with prices. He was still doing so in October, 1908.

M. Archambault, the French-Canadian baritone, who was appearing at the Royal Opera, Covent Garden, in the Company which had Luisa Tetrazzini as the prima donna, was said to have made records for the Imperial Disc Records Co., the records to appear shortly. In fact they were already out!

An alleged improvement in the musical content of the Imperial Records was attributed to the work of the new Musical Director at Leeds and Catlin, who not only played the pianoforte accompaniments, but made the recording arrangements for the band and orchestral pieces.

The last advertisement for the year said that "The Imperial Disc Records had taken the Trade by Storm - New list of titles by return", and the list of 18 appointed factors, six of whom were in London, three in Birmingham, and one in each of Bradford, Derby, Edinburgh, Nottingham, Glasgow, Guernsey, Leeds and Sheffield.

J A N U A R Y 1908

The Imperial Records, retailing still at two shillings each, were sold at 15 shillings per dozen to the retailers who only paid for records sold, the company not operating any dealers' exchange. In spite of this, the Company itself had sold 50,000 discs directly to the public since September, 1907, which prompted them to ask, "Why don't you take these profits, Mr. Dealer?"

Archambault's name was on the release lists and Alan Turner, the well-known concert baritone, who was on a tour of the U S A, was featured in six titles. Imperial Records were now said to have inaugurated a New Era in sound reproduction and it was offered to the public where the purchaser's money was returned if dissatisfied.

F E B R U A R Y 1908

Advertisements read, "Unrivalled 10-inches diameter, contain more music and play as long as an ordinary 12-inch record." Although only six titles by Alan Turner had been offered, they had been selling so well that orders to U S A had been trebled, and generally, unlike most rivals, the business of Imperial Disc Records had continued to grow after the Christmas rush, due, thought the 'Phono Trader' to "A good, sound and artistic record."

The general public was advised, "If unobtainable from your dealer, apply to Gilbert, Kimpton & Co for a catalogue We will send you any record and return your money if dissatisfied." The overall picture was that gigantic business strides had been made in the sale of Imperial Records since their introduction to Britain about twenty-two months earlier. A new disc material, which would be practically indestructible, was shortly to be used in the manufacture of Imperial discs, it was hoped. (= to be continued =)

DICK HENDERSON

Dick Henderson was born in 1891 and first appeared in the Music Hall in 1916. On Imperial records he is described as 'Yorkshire Comedian' and on at least one Aco as 'The comedian who sings'. He died in St. Mary's Hospital, Paddington (London), on 15th October, 1958.

He recorded for the Vocalion Company from 1925 to 1926, for Edison Bell in February, 1926, for the Crystalate Company from February 1926 to January 1930 and later that year for the Gramophone Company.

RECORDINGS FOR THE VOCALION CO. 1925 - 1926.

The bulk of these appeared on Vocalion's Aco label.

Vocalion used their own masters to press a considerable number of other companies' issues and Dick Henderson's recordings appeared under a variety of pseudonyms on Beltona, Coliseum, Guardsman, Meloto and Scala.

We do know that some Vocalion recordings only ever appeared on their customers' labels and I have included two which I am sure will prove to be by Henderson, but which were never issued on Aco.

The Vocalion matrix numbers fell within the C5000 - C8096 block for acoustic recordings and C-1-E upwards for electrical recordings. The first take is denoted by the plain number, take 2 by the addition of X and take 3 by the addition of two Xs, eg C17EXX is the third take. The matrix number was normally wiped off the stamper before the 'customer' records were pressed and it was replaced by a G-prefixed 'control' number. For some reason this did not usually apply to Beltona.

RECORDINGS FOR THE CRYSTALATE CO. FEB 1926 - JAN. 1930

As with Crystalate artistes Dick Henderson recorded the same titles, two, three or even four times at the same session for issue on 10-inch Imperial, (nothing connected with the Imperial Records in the previous article by Frank Andrews, but belonging to Crystalate.), 7-inch Victory and 5½-inch and 6-inch Mimosa.

Crystalate also pressed the Currys and Savana labels among others, and Dick Henderson's recordings can be found on these labels as well as the rare Jaycee label.

Again the plain number denotes the first take; second and subsequent takes normally appear as, for example, 3997², 3997³, either in the wax or handwritten under the label. Hyphenated numbers, e.g. 3997-2 do not appear to represent true takes and their significance is not known. However, for the purpose of this listing I express true takes as hyphenated.

LABEL ABBREVIATIONS USED IN THE LISTING

Belt	Beltona	Colis	Coliseum	EBW Edison Bell Winner
Gu	Guardsman	Imp	Imperial	Mim Mimosa
Sav	Savana	Sc	Scala	Vict Victory
Zo	Zonophone			
PSEUDONYMS USED				

Records on Aco, EBW, Imperial and Zonophone appear under Dick Henderson's own name as did the last of his Victories, 188. The 6-inch Mimosa and Savana were issued anonymously. Other records listed were issued under the following pseudonyms:-

Beltona all as Leslie Wallace
Coliseum all as Jack Ellis
Currys 244 as Fred Jackson
Guardsman all as Stan Stewart
Jaycee J107 as John Nolan

J115 as Billy Hayman (also used on Victory for other singers)

Meloto S1683 as Raymond Duke

Scala 744, 754, 764 as Geof Roberts (also used for other singers)

ARTHUR BADROCK 1913

Scala 759, 780 as Jack Bellwood
Victory 23, 33 as John Marshall
29 as Peter Coleman (also used for other singers)
39, 40 as Dick Nolan

* * * * *

DICK HENDERSON & BILLY DESMOND c. Sept. 1925 w.orch

C7356 Sunny Havana Aco G-15834 Belt 873 Colis 1825
Gu 1825 Melo S-1602 Sc 745

Note: Belt as Leslie Wallace & Frank Andrews

Colis as Jack Ellis & Frank Thomas

Gu as Stan Stewart & David Shappard

Melo as Keith Donaldson & Henry Barlow (K.D. = B.Desmond on Melo.)

Sc as Bellwood & Burr

(Matrices 7357, 7358, 7360 are by Billy Desmond)

DICK HENDERSON w. orch acc. c. Sept. 1925

C7361 Save your sorrow Aco G-15834 Belt 870, 889
Sc 744 Colis 1833

DICK HENDERSON w.orch acc. c. October 1925

A Fool's Paradise Aco G-15857 Belt 870
Sc 746 Colis 1829

Some day we'll meet again Aco-G15857
Belt 892 Gu 1836

After all the rain Aco G-15881
Belt 905 Colis 1856

Buy yourself a broom Aco G-15881
Belt 908 Colis 1856

Too many kisses in the summer Aco G-15904
Belt 914 Sc 759

Brown eye, why are you blue? Aco G-15956 & G-15904
Belt 914 Sc 759

Where will I find a girl like Mary? Colis 1829

DICK HENDERSON w. orch. acc. c. February 1926

9764-1 Alassie up in Lancashire EBW 4347

9765-1 Had I but known EBW 4347

DICK HENDERSON w.orch acc. 2nd February 1926

3968-2 Lancashire Im 1559

3969-2 Had I but known Im 1559

Note: 3969-3 was also recorded on this date and apparently unissued

3969-4 was recorded on 17th February q.v.

DICK HENDERSON w.orch acc 17th February 1926

3969-4 Had I but known Im unissued

3991 Yorkshire Im 1567 Jaycee J115

DICK HENDERSON w.orch acc. 24th February 1926

3997 Pal of my cradle days Im 1567 Jaycee J115

Note: this was remade, -2 on 21st Oct. q.v.

DICK HENDERSON w.orch acc. c. June 1926

Cecilia Aco G-16000, G-16003 Belt 1030

The prisoner's song Aco G-16000 Belt 1032

DICK HENDERSON w.orch acc. c. July 1926

Good night, God bless Aco G-16003 Belt 1032 Colis 1924

C7964 Lancashire Aco G-16013

C7965 Yorkshire Aco G-16013

C8002 That makes me love her all the more Belt 1030

Gu 1940 Melo S-1683

C8035 The sunshine sailed away from Killarney Belt 1041

Aco G-16026 Colis 1917 Gu 1940

C8036 Summer rain brings the roses again Belt 1041

Aco G-16026 Colis 1917 Sc 780

DICK HENDERSON w. orch acc. 20th July 1926

4424 I don't care what you used to be Im 1622

4425 Good-night (I'll see you in the morning) Im 1622

- - continued overleaf - -

continued -

20th. July, 1926

214 Good-night Vict unissued
 215 I don't care what you used to be Vict unissued
 (a white label test exists)
 E267 Good-night(I'll see you in the morning) 6" Mim P51
 E268 I don't care what you used to be ? unissued
 W813 Good-night 5 1/2 ?
 W814 I don't care what you used to be ?

DICK HENDERSON w. orch acc. 27th. July 1926

4433-2 Good-night (God bless) Im 1634
 4434-2 That makes me love her all the more Im 1634
 218 Good-night (God bless) Vict unissued
 219 That makes me love her all the more Vict uniss.
 E271 Goodnight (God bless) ?
 E272 That makes me love her all the more 6" Sav 920
 W817 Good night (Good bless) 5 1/2" ?
 W818 That makes me love her all the more ?

DICK HENDERSON acc. pno & vln 30th. July 1926

4435 She can make a nice cup of tea Im 1650 Currys 244
 Jaycee J107
 E272 She can make a nice cup of tea 6" ?

DICK HENDERSON w. orch acc. c. August 1926

My fairest flower Aco G-16038
 I wonder will you think of me Aco G-16038
 Belt 1047 Colis 1940

DICK HENDERSON w. orch acc. 15th. September 1926

4476 I want a pie with a plum in Im 1650 Currys 244
 Jaycee J107
 4477 I wish I had my old girl back again Im 1650
 244 I wish I had my old girl back again Vict unissued
 E289 I want a pie with a plum in 6" ?
 E290 I wish I had my old girl back again 6" ?

DICK HENDERSON w. orch acc. 21st. October 1926

3997-2 Pal of my cradle days Im 1567(later pressings only)
 4517 Just a rose in a garden of weeds Im 1665
 4518 When it's twilight on Missouri Im 1665
 278 When it's twilight on Missouri Vict unissued
 E308 When it's twilight on Missouri 6" ?

Note: The Crystalate file says 'Miss B. Cond.'

DICK HENDERSON w. orch acc. 5th. November 1926

4530 Rosie Posies Im 1682
 4531 I'd climb the highest mountain Im 1682
 285 Rosie Posies Vict unissued
 E313 Rosie Posie 6" ?

DICK HENDERSON and CLOWN ARGO November 1926

283 Dick Whittington, Part 1 Vict unissued
 284 Dick Whittington, Part 2 Vict unissued

Note: According to the recording ledger, Pt 1 was
 recorded on 10th. November and Pt 2 on 11th. Nov.

DICK HENDERSON w. orch acc. c. November 1926

C-16-EXX Say Mister! Have you met Rosie's sister? Gu 1963
 Aco G-16061 Belt 1074
 C-17-EXX A cup of coffee, a sandwich and you Gu 1960
 Aco G-16061 Belt 1070

DICK HENDERSON w. orch. acc. 22nd March 1927

4661-2 Since I found you Im 1735
 4662-2 In our love canoe Im 1735
 4663-2 It's for you to decide Im 1792
 4664-2 By the Old Red Mill Im 1756

DICK HENDERSON w. orch acc.

25th. March 1927

4669 Drifting and dreaming Im 1756 Sav 1559
 4670 All my dreams are of you Im 1749
 4671 All alone baby Im unissued
 4672-2 I wish you were jealous of me Im 1792
 DICK HENDERSON w. orch acc. 5th. April 1927
 4687-2 When it's sunset in Miami Im 1778
 4688 You can't take away my dreams Im 1748
 4689 Caring for you Im 1778
 4690 Hello! Bluebird Im 1749

DICK HENDERSON w. orch acc. 8th. April 1927

4695-2 When the lovebird leaves the nest Im 1748
 4696-1-2 Paradise Im unissued
 4697 Jog-jog-jogging along Im 1779
 4698 That's what I call a pal Im 1779

DICK HENDERSON w orch. acc. 11th. April 1927

371 When the love bird leaves the nest Vict unissued
 372 Hello, bluebird Vict unissued
 373 You can't take away my dreams Vict unissued

DICK HENDERSON w. orch acc. 7th. September 1928

4949 My inspiration is you Im 1966
 4950 In Old Vienna Im 1966

523 My inspiration is you Vict 33
 524 In Old Vienna Vict unissued

DICK HENDERSON w. orch acc. 20th. September 1928

529 Was it a dream? Vict unissued
 530-2 Together Vict 26

Note: 529 was remade, -2, on 6th. October q.v.

DICK HENDERSON w. orch acc. 6th. October, 1928

5007-2 The ever-open door Im 1978
 5008 I'm smiling through my tears Im 1978
 529-2 Was it a dream? Vict 29

DICK HENDERSON with chorus and orch 1st. November, 1928

5041-1-2 Someday somewhere we'll meet again Im unissued
 5042-2 Love's old sweet story Im 2019
 5043-1-2 The magic violin Im unissued
 5044-2 She shares that with me Im 2019

Note: 5044 remade, -3 -4 on 2nd. November q.v.

574 Someday somewhere we'll meet again Vict 40
 575 The magic violin Vict 39

DICK HENDERSON acc. pno 2nd November, 1928

5044-3-4 She shares that with me Im unissued ?

DICK HENDERSON w. orch acc. 21st. January, 1930

5352 Don't be so unkind baby Im 2219
 5353 She's such a comfort to me Im 2219
 837 Don't be so unkind, baby Vict 188

CATHIE'S BAND w. vocal by Dick Henderson 21st. Jan. 1930

Painting the clouds with sunshine 6" ?

Note: Cathie had previously made a 7" master of this
 tune, with vocal by Eddie Cole, on 14th. January,
 apparently unissued.

DICK HENDERSON with orch acc. 1930

Princess Elizabeth Zono 5624
 The crowning of the Cotton Queen

Editor's comment: Mr. Arthur Badrock has spent a lifetime
 examining records for their matrix numbers and any other
 information revealed. He has various listings "in course
 of preparation". Already published is a complete listing
 of the 'English Pathe - Perfect Label' which we reviewed on
 page 1878 of our last issue. This has been selling well so
 we advise you to obtain your copy while still available. The
 price is £2.25 (\$4) including post from 'The Talking Machine
 Review' 19 Glendale Road, Bournemouth BH6 4JA. Also complete
 list of 'Dominion' discs @ £1.50 (\$3).

From "The Sound Wave" of October, 1924, we extract the report on H M V Models 460 and 510 - which were the Lumière pleated-diaphragm models.

"There is nothing quite so exciting to the true gramophonist as the arrival of a new instrument, particularly when on raising the lid one discovers that it is minus a soundbox, tone arm and horn. For the new H M.V. model possesses a novel constructional feature in that the diaphragm alone does the whole work of these cardinal essentials of the ordinary gramophone. You can imagine the look of this gramophone, with the lid up, and the diaphragm, which measures 14½ inches in diameter, in position.

The diaphragm belies its appearance, and fortunately for our records proved extremely light in weight. It is manufactured of a non-hygroscopic parchment material, rigidity being obtained by pleating. The elimination of the soundbox, tone-arm and horn offer obvious advantages, more especially cutting out extraneous noises and possible distortion.

We at once set to work to give the model a thorough test by comparing it with an ordinary H.M.V. cabinet. We were relieved to realise that this would not involve any searching experiments with soundboxes as well! Our cabinet was fitted with an Exhibition soundbox No.2, and for a first experiment we selected H.M.V. loud steel needles. We turned to some records whose reproduction has never been entirely satisfactory. These are discs which probably everyone has in his collection, mostly old recordings. A start was made with an orchestral record of Debussy's "Danse Sacrée et Profane." For clarity we will refer to the new model as the 460 (table Lumière) and the old one as the Cabinet.

We commenced on the 460. The first impression was overwhelming. It filled the room with sound and one imagined oneself in the presence of the orchestra. The volume of tone was amazing, and the arpeggio passages of the harp came out with a superb clarity. (All through the tests the harp reproduced particularly well.) It really seemed that the consummative instrument had arrived, until even our hardened gramophone ear realised that the scratch was rivaling a little too loudly to be entirely pleasant. We next turned our attention to records which are comparatively new.

Stravinsky's "Petrouchka", a work which we particularly like, has on the Cabinet always lacked the volume of sound which we consider necessary and some of the effects in the Fair scene have been rather blurred. A replaying confirmed these impressions. On the 460 the effect was startling. The loudness of the tone really gave the work that air of bustle and excitement it has in the actual orchestra. Again a single instrument came out with remarkable clearness - the glockenspiel at the end of the hurdy-gurdy episode in Part 1 dominating the orchestra as it actually should do, but fails to do on the Cabinet. But, unfortunately, the needle scratch was very pronounced. The effect of listening in another room was, however, quite remarkable. After the clamour of Petrouchka we turned to the two lovely and very reposeful Aubades of Lalo, being desirous to test a more quiet example of orchestration. Played with a loud H.M.V. steel, then a medium, the result was in neither case as satisfying as when played on the Cabinet, the music being coarsened too much, and the surface noise being not entirely eliminated. Further tests with orchestral records (Symphonies : Tchaikovsky No.5; Mozart, Beethoven No.7, and Handel's Water Music) tended to strengthen our opinion that the 460 was more realistic in its reproduction as opposed to the more refined sounds made by the Cabinet. On the other hand, the needle scratch was at times particularly emphasised. We were still rather undecided, although the more we played the new model the better we liked it. Apart from the scratch, there were no disturbing noises, the

turntable revolving very smoothly and truly and the motor being absolutely noiseless. We tried some band compositions. Our collection is rather deficient, and we had only some old English folk dance - jigs, mock morris and sword dances - available. The 460 was most satisfactory. Not only was the volume of tone very considerably greater (a distinct advantage here), but each particular instrument sounded very well indeed. We can only imagine the new model with these records, being heard in the remotest corner of any village green, and the model should be invaluable to folk dance societies and to schools for use in a playground. Before finally leaving orchestral works, we thought of Mr. Wild's doped fibres, which frankly we should have done before. The improvement was surprising, and almost straight away converted us to the ranks of the fibre users. It made the orchestra sound on the 460 as we had never heard it on a gramophone previously, and obviated the usual muffled effect of using fibres on the ordinary models.

We then extended our experiments to vocal music, and selected Gerhardt, Shaliapin, Gervase Elwes, Julia Culp, and the English Singers. Here again the results were very much the same, the fibre being very easily the best medium to use, and the results thus obtained being excellent. It was noticed that the words were particularly clear. The records of the English Singers were splendid, it was as if the singers were standing but a few yards away, and their delightful rendering of Weelke's "On the Plains, Fairy Trains," is particularly worthy of mention. Julia Culp in a reproduction of Lange's "Dutch Serenade" came out with great beauty of tone, and the harp accompaniment was very realistic. The Shaliapin record of the "Death of Boris" was a tremendous affair, the choruses against the sonorous

voice being thrilling. This turned our thoughts to the big chorus works; but a record of Handel's "Hallelujah Chorus" was disappointing. The 'Gerontius' choruses were overwhelming in their vastness and purity of tone. These, however, were much the same on the Cabinet, only more subdued.

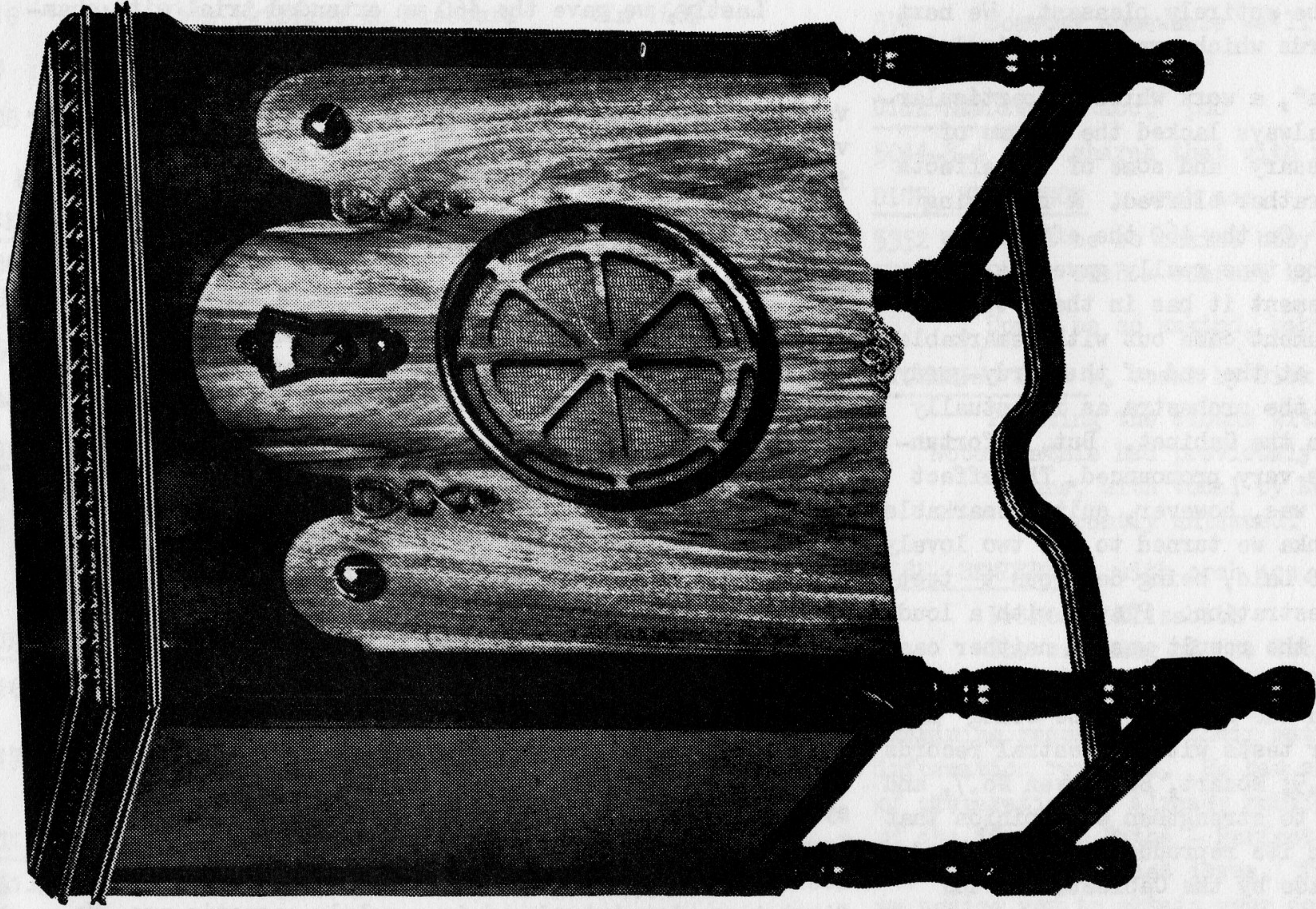
Violin solos sounded well. Kreisler was as beautiful in his tone as ever, but here there was little to choose between the two models.

Lastly, we gave the 460 an extended trial with chamber music. Here, we are firmly of the opinion that the Cabinet was the best medium. Works where the texture is very fine were too rough on the 460. The instruments individually came out purely and naturally. Beethoven sounded in some of the quartet movements, very sturdy, as he should do, but Mozart seemed to lose his gracefulness. But here again, with fibres the results were perhaps more convincing than with the cabinet.

We have a feeling that the defects of the new model are possibly due to the present system of recording, and should the H.M.V. record for this model on a different principle, there is no knowing but that the 460 may well be the nucleus of the perfect gramophone of the future. It should be invaluable for the reproduction of dance music in large rooms. Also it is the instrument for users of fibres the results being very satisfying in all respects, and the added strength of tone, being what we believe the fibrists desire more than anything else."

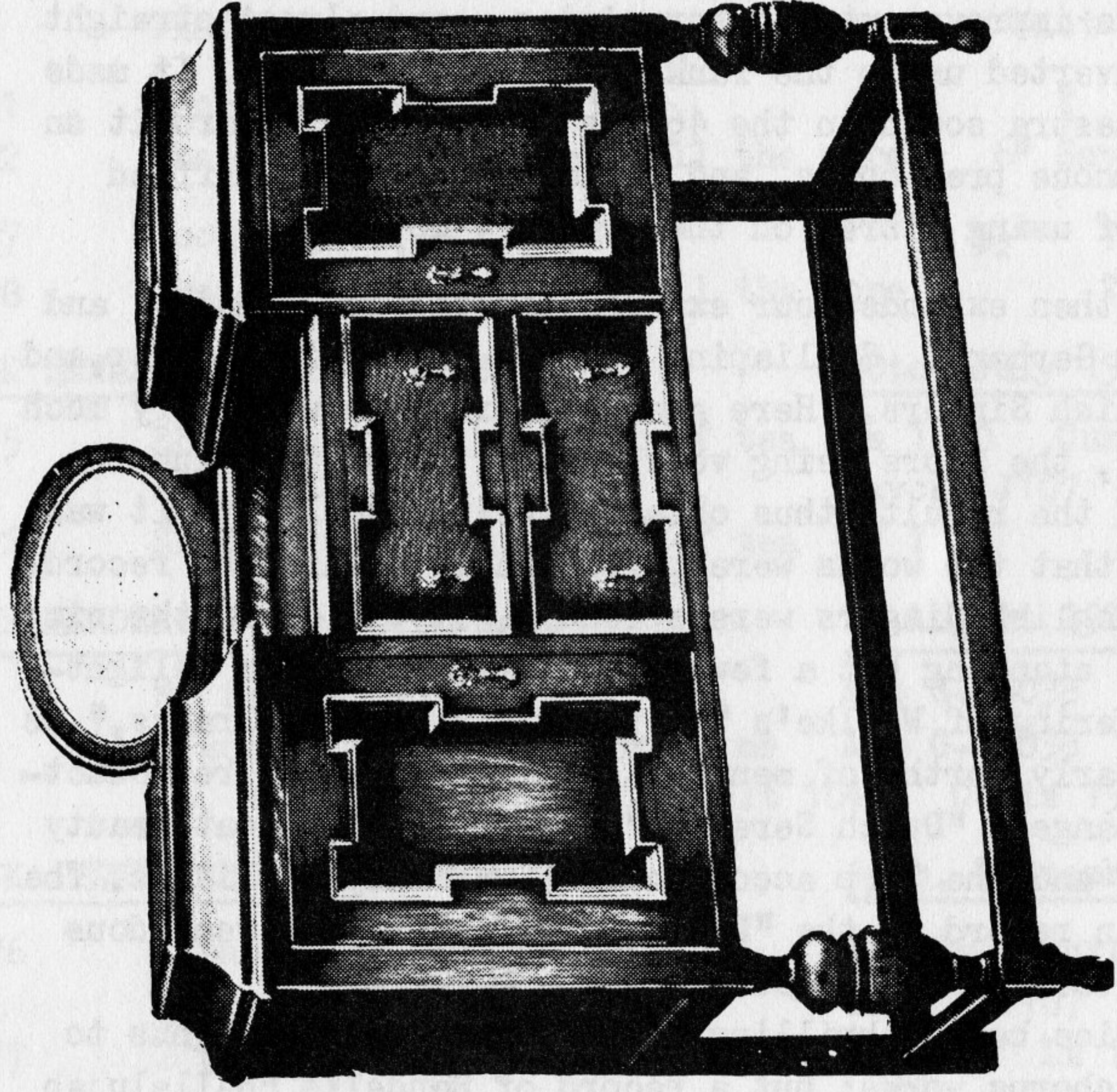
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Editor's comment: With hindsight we know that the "Lumière" model did not last long before electrical recording was introduced and a new soundbox was developed to suit the system. The cases of the "Lumières" were then converted to "ordinary" playing until they were used-up. However, it must truly have been interesting to meet the model for the first time when introduced in a solely acoustic age. We wonder if the un-named writer had heard of experiments with electrical recording and supposed that the "Lumières" were ready for the electrical recordings.



THREE-VALVE ALL-ELECTRIC No. 1 RADIO-GRAMOPHONE.

A walnut model shaded 2 colours designed to operate from the electric light installation and embodying outstanding developments which have to be demonstrated to be believed. Three valves are used, but so efficient is this model that the results obtainable are equal to most four or five valve receivers. An electric motor is fitted to the Gramophone and entirely eliminates the necessity for rewinding, as is the case of spring-driven types. Reproduction of Gramophone discs is entirely electric and makes use of the B.T.H. Pick-up and Tone-arm. The quality of the reproduced sound recreates the living artist. A moving-coil Speaker is incorporated to render this possible. OPERATION. This is so simple that a child can operate it easily. The selectivity of programmes is simplified in that there is only one control, consisting of an Illuminated Slow Motion Dial of hand-some appearance. One Switch to change from Gramophone to Radio, and one for switching off the electric light. Available for Alternating and Direct Current electric light system. When ordering please state whether Alternating or Direct Current Mains Voltage, and in the case of Alternating Current please state number of Cycles. This information can be obtained from the Electric Supply Company. Can also be supplied as a Battery Operated Model and with 3 Valve Screen Grid set or 4 Valve Screen Grid set.



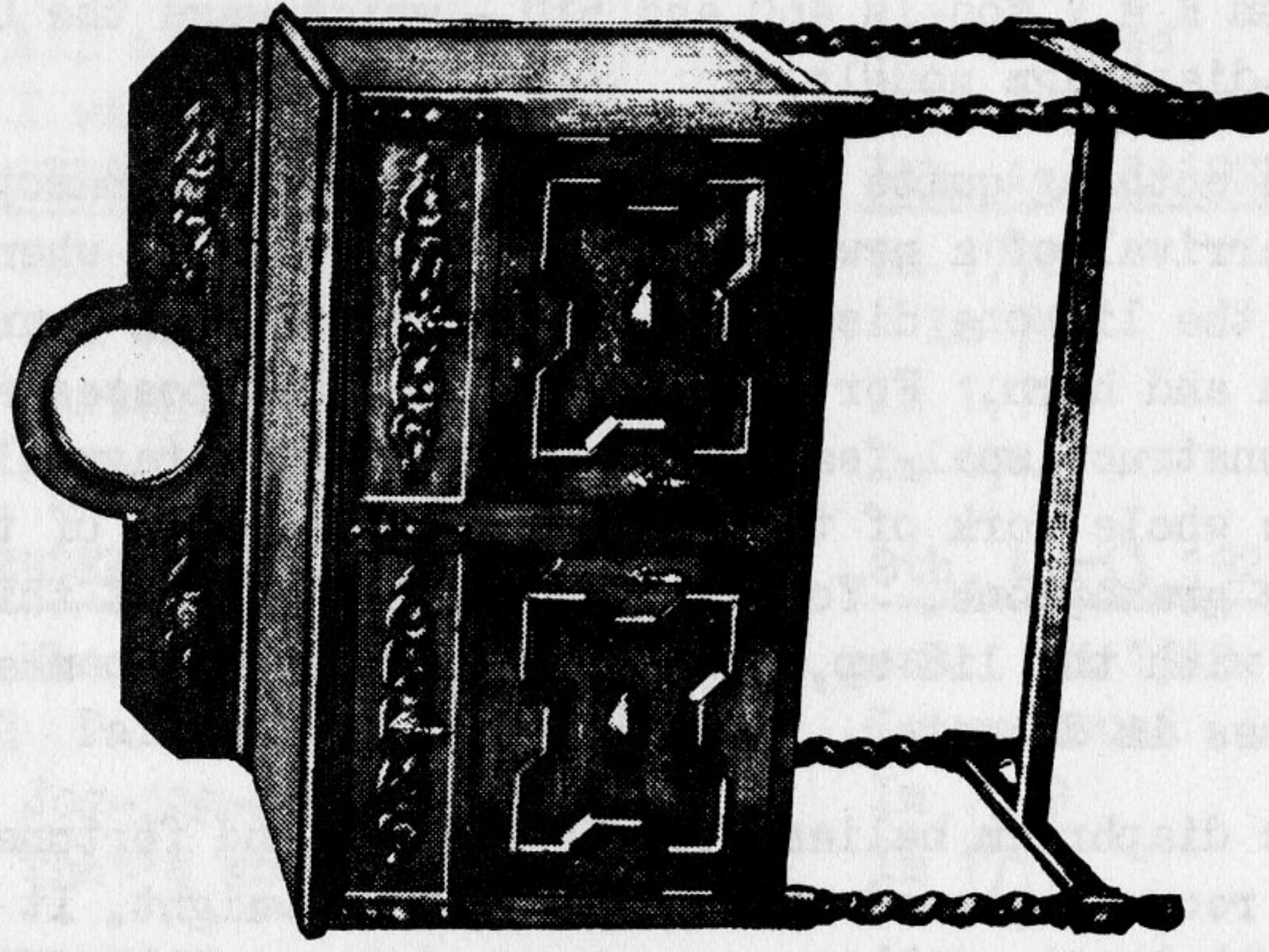
MODEL No. 53.

SOUND BOX. D'Amophone cut for fibre or steel needles fitted with selected aluminium diaphragm, producing a sweet mellow tone.

CABINET. Constructed throughout with selected figured oak, dark polished finish. Fitted with special all-metal amplifier and silk fret. Designed as a combined sideboard and gramophone, with bevelled edge mirror in back. Left hand side top dome fitted with baize lined tray for cutlery. Can be adapted for wireless, with spacious cupboard under. Height 40", depth 19", width 48". Weight 118 lbs.

MOTOR. Garrard or Collaro, silent worm drive, double spring. 12" plush-covered turntable with nickel-plated rim.

TONE ARM. New S type. Very free movement. Highly nickel-plated.



MODEL 42.

CABINET. Constructed throughout with selected figured oak, dark polished finish. Fitted with special all-metal amplifier and silk fret. Designed as combined sideboard and gramophone, with bevelled edge mirror in back. Left hand side fitted with baize-lined drawer and spacious cupboard. Height 36", width 35", depth 19½". Weight 82 lbs.

MOTOR. Garrard or Collaro, silent worm drive, double spring, 12" plush covered turntable with nickel-plated rim.

TONEARM. New S type. Very free movement. Highly nickel-plated.

SOUND BOX. D'Amophone cut for fibre or steel needles, fitted with selected aluminium diaphragm, producing a sweet mellow tone.

OPAL

HISTORICAL

OPAL historical re-issues—produced by PEARL RECORDS to their particular high quality criteria—are of esoteric, connoisseur appeal; the number of each produced will be only a few hundred world-wide and the price—invariably—higher. We are unlikely to re-press and would urge collectors to acquire issues immediately they become available.

THE COMPOSERS

CONDUCT

OPAL 801

BRIDGE: The Sea/HARRISON: Worcester-shire Suite/HARTY: With the Wild Geese/BOUGHTON: Immortal Hour excerpts.

IGNAZ FRIEDMAN

OPAL 802/3 (2 recs.)

The 1929 Chopin Mazurkas set, the 1930 Mendelssohn 'Songs Without Words' set, Chopin Etudes/Ballade/Polonaise, encores.

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COMPLETE RECORDS

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Their COMPLETE recordings. Joachim: two Bach, two Brahms, one Joachim; Sarasate: Zapateado/Habanera/Zigeunerweisen/Miturar/Tarantelle/Caprice Jota/Caprice Basque. Chopin: Nocturne.. Bach: Prelude.

AUBREY BRAIN

OPAL 805

MOZART: Concerto K.417. GLAZUNOV: Reverie. BRAHMS: Trio (with York Bowen, pf./Spencer Dyke, vin.)

FEUERMANN plays

DVORAK

OPAL 809

Complete electrical recording of the Cello Concerto (rec. 1929) with Berlin P.O./Tauben. Also encores: Bach/Valencin.

ELGAR conducts

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OPAL 810

Elgar conducts the 'Gerontius' Prelude. Complete on three 78 sides, recorded electrically at the Albert Hall in 1927! Here it is at last on L.P. together with all the other excerpts recorded at the same time. Transfers by A.C. Griffith, notes by Jerrold Northrop Moore.

TOURNEMIRE plays

FRANCK

OPAL 811

Charles TOURNEMIRE and Jean LANGLAIS, pupils and successors to Franck, play his music on his own organ. Includes the A minor Choral, at the genesis of which Tournemire assisted in 1890, Cantabile, Pastorale, excerpts from 'L'Organiste', etc.

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OPAL 812/3 (2 recs.)

Chopin Piano Concerto No. 1 plus a recital of solo piano music by Chopin, Schumann, Schubert, etc. Includes many very rare records, and one hitherto unpublished. The concerto alone is a major collectors' item!

WALLACE: MARITANA

OPAL 814

Extensive excerpts, starting Heddle NASH, Dennis NOBLE, Miriam LICETTE, etc. Conducted by John BARBIROLLI and Clarence RAYBOULD.

MAGGIE TEYTE

OPAL 817

The complete 'Monsieur Beaucaire' original cast recordings of 1919 with Marion Green (bar.) etc. A marvellously ingratiating operetta with a colossally silly plot!

JOSEF HOFMANN

OPAL 819/20 (2 recs.)

The Columbia recordings of 1911–1919, plus two hitherto unpublished items. A long awaited re-issue.

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MAHLER

2nd SYMPHONY

OPAL 821/2 (2 recs.)

Not only the first complete recording of ANY Mahler symphony, but a thrilling one by a conductor who was Mahler's friend and disciple (and, incidentally, a teacher of Klemperer) who directed the work in the presence of the composer. Bildernagel/Leisner/Berlin Cathedral Choir/Berlin State Opera Orchestra. "...of particular interest... a fascinating glimpse of a Mahler style we rarely encounter today." (American Record Guide)

Alessandro MORESCHI:
THE LAST CASTRATO
OPAL 823

The complete recordings of the only castrato to have been recorded. Uniquely important. Produced by John Wolfson.

THE PUPILS OF LISZT

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Lamond, De Greef, D'Albert, von Sauer, Ansoerge, Friedheim, Weiss, Rosenthal, Damota. Many rare recordings. September 1984

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cond. Sabajno

OPAL 826/7 (2 recs.)

Conducted under the supervision of the composer himself. Orchestra and chorus of La Scala, Milan with Cigada/Paoli/Pini-Corsi/Huguet/Badmi. November 1984

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HIS ORCHESTRA

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Just a little lady/Flours d'amour/Hylton medley/Lady be good(set'n.)/Desert Song waltz/Kid Boots ecs./Rising Sun/Harlequin's millions/In Sunny Havana/Laughing marionette/Diane/By the tamarisk/Mercenary Mary (seln.).

THE VERSATILE

BILLY MAYERL

PAST 704/5

Piano solos by Mayerl: Puppets Suite/Lucky Girl (seln.)/Honky Tonk/Sweet Nothings/Wistaria/3 miniatures/Mr Cinders (seln.)/Rag Doll/Jasmine/Chopsticks/Wedding of the painted doll. Mayerl conducts Symphony Orchestra in own compositions: Pastoral Sketches/Sennen Cove. Mayerl directs Vocalion Orchestra: Lay me down to sleep in Carolina/I ain't got nobody/Somebody's lonely/What does it matter/Where'd you get those eyes?/Toodle-oo-Sal/Hire Purchase system/When lights are low in Cairo/The more we are together. Mayerl and Gwen Farrar: Old fashioned girls/He loves and she loves/It won't do nothing but rain/Drink to me only/Rainbow/Masculine women. Mayerl as accompanist: The Girl Friend (seln.)/Peggy Ann (seln.). Mayerl as teacher: Modern Synoptation Course (exc.).

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ALEXANDER KIPNIS

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GEMM 267-9

OPAL 824/5

GEMM 272/3

GEMM 277/8

OPAL 826/7

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GREAT VIOLINISTS I

GEMM 101

SARASATE plays three of his own compositions (incl. Zigeunerweisen); JOACHIM plays works by Bach and Brahms; YSAÏE: Mendelssohn Concerto finale/works by Viexutemps and Wieniawski/ELMAN/MAUD POWELL.

GREAT VIOLINISTS II

GEMM 102

KUBELIK plays Paganini, Sarasate, Fibich, Wieniawski; THIBAUD: Viexutemps, Bach; MARIE HALL: Mendelssohn, Handel, Raff; DRDLA/VECSEY, "Really excellent... one of the best jobs of re-recording early material that I have heard." (Curator of historical recordings, Yale University.)

PACHMANN

GEMM 103

CHOPIN: Nocturnes, Etudes, Valses, Funeral March; MENDELSSOHN: 'Encores'; SCHUMANN: Prophet Bird, "Pachmann is heard here at his best" (R&R)

THE YOUNG HEIFETZ

GEMM 109

The recordings that first astounded the public in the 'twenties. Mendelssohn, Tchaikovsky, Sarasate (incl. Zigeunerweisen), Bazzini.

SELMA KURZ

GEMM 121/2 (2 recs.)

Extensive excerpts from Bohème and Butterfly; Rigoletto; Ernani; Trovatore; Traviata; Mignon; Königin von Saba; Sonnambula; Barbieri; Il re pastore; virtuoso encores.

THE YOUNG CASALS

GEMM 131

Casals in his prime! Boccherini; Bach; Tartini; Mozart; Campagnoli; Schumann; Wagner; Chopin; Goltermann; Popper.

KREISLER CONCERTOS

GEMM 132

Mozart: Violin Concerto No. 4 in D major (cond. Ronald); Bach: Double Concerto (w. Zimbalist); four 'encores' (rare early G&Ts). "Endlessly fascinating" (R&R).

PADEREWSKI I

GEMM 136

Schumann: Fantasiestücke excs.; Chopin: Nocturnes, Etudes, Valse; Schubert: B flat Impromptu; Liszt: Rhaps. 10, Etude 2, etc. RECORD OF THE MONTH (The Times).

G & S: THE MIKADO

GEMM 137/8 (2 recs.)

Lytton, Griffin, Fancourt, Oldham, Lewis, Sheffield, Baker, Davies, etc. "I have found this re-issue immensely enjoyable" (Gramophone)

PADEREWSKI II

GEMM 140

Couperin; Rubinstein; Paganini/Liszt; Chopin; Mendelssohn; Chopin/Liszt. "Such performances go a long way to explain Paderewski's renown" (Gramophone).

GIGLI I

GEMM 146

Lucia; Forza, Traviata; Mefistofele; La Gioconda; Manon Lescaut; La Bohème; Tosca. "Hearing these good transfers gave me much pleasure." (R&R)

HAROLD SAMUEL

GEMM 147

Partita No. 1 in B flat, 2nd English Suite; Chromatic Fant. and Fugue in D minor; Fant. in C minor; Preludes and Fugues. "An outstanding exponent of Bach's keyboard music... Recordings have been most successfully transferred." (Hi-Fi News)

PADEREWSKI III

GEMM 150

Paderewski, Stojowski, Chopin, Wagner-Liszt, Liszt. "Remarkable pianism... the transfers are excellent." (R&R)

SCHIPA I

GEMM 151

Ombra mai fu, M'appari; Ella mi fu, rapita; Ecco ridente; Chiudo gli occhi; Pourquoi me reveller; O Colombine; Italian and Spanish songs. "Many of his best records cleanly and pleasingly transferred." (Gramophone)

RICHARD TAUBER SINGS OPERA

GEMM 153/4 (2 recs.)

The young Tauber, before he moved into operetta! Aida; Rigoletto; Zauberflöte; Carmen; Butterfly; Meistersinger; Tales of Hoffmann; Don Giovanni; Bartered Bride; Mignon; Eugene Onegin; Barbieri; Martha; Tiedland; Trovatore; Forza; 'encores'. "An issue even more enjoyable than Pearl's recent McCormack box, and that's saying a lot." (Gramophone).

JOHN MCCORMACK THE YEARS OF TRIUMPH

GEMM 155-60 (6 recs.)

Acclaimed by Desmond Shawe-Taylor in *Opera* magazine, and by every other record and music magazine to which it has been submitted, this six-record set is regarded as THE definitive McCormack anthology. There are 122 songs and arias; over 50 of these are new to LP, and 3 are hitherto unpublished in any form. The many facets of McCormack's art are covered: opera, songs of sentiment, lieder, English and Irish song, sacred music, the duets with Kreisler, encores, etc. The dubbings are superb, and a booklet is included. Not to be missed! "An intensely desirable set" (Desmond Shawe-Taylor)

EZIO PINZA

GEMM 162/3 (2 recs.)

Tomb scene; Infelice; Dormiro soli; O tu Palermo; Confutatis maledictis; Champagne aria/Serenade; Isis und Osiris; Veau d'or; Drum major's aria; Suore che riposate; Ah del tebre; Non sai tu/Splendor piu belle; Ave signor/Son lo spirito; Dalle stanze ove Lucia; Se oppressi ognor/Voi che del Dio; Cinta de fiori; Abietta zingara; Il lacerato spirito; Berceuse (Mignon); io roglio il placer. Plus rare broadcast perfs. of Toreador's song, La Calunnia and J'ai gravi la montagne (Samson); duet with Wettergren). CRITICS' CHOICE in *Gramophone* and *High Fidelity*. "I strongly recommend it." (John Freestone).

GREAT VOICES SING GREAT ARIAS

GEMM 164

McCormack's Il mio tesoro; Tamagno's Niun mi tema; De Lucia's Amor ti vieta; Bonci's E scherzo; Planco's O Isis; Patti's Jewel song; Butt's Che farò; Caruso's O paradiso; Melba's Mad Scene (Hamlet); Schipa's La donna e mobile; Ruffo's Povero Rigoletto; Kirkby Lunn's O rest in the Lord; Chaliapin's Monologue; Battistini's O somme Carlo; Sembrich/Scotti's Che bel gioco; Journet's Nella bionda.

GIGLI II

GEMM 165

O paradiso; Addio Mignon; Ah non credevi tu (Mignon); Pearl Fishers Duet (w. de Luca); Rigoletto quartet; Lucia sextet. Songs: Canta pe me; Santa Lucia luntana; Voce e notte; Addio a Napoli; O bei nidi d'amore; Maria Mari; Quanno a femmena vo. "The transfers are admirable: clean and natural, without attempting either to give additional space, resonance or gloss or to indulge the more up-to-date vice of trying to make the sound as modern as possible by exaggerating upper frequencies." (Alan Blyth in *The Daily Telegraph*)

LEOPOLD GODOWSKY

GEMM 167

Chopin: Valses; Etudes; Nocturne; Polonaise, etc. Schubert: Morgengruss/Güte nacht/Marche militaire/Hark hark the lark; Rubinstein; Chopin-Liszt; Henselt; Mendelssohn. CRITICS' CHOICE: "The refined perfection of his performances almost passes belief" (Gramophone).

SIR HARRY LAUDER I

GEMM 169

O sing to me the auld Scotch songs; When I get back to Bonnie Scotland; It's like being at home; Bonnie Leezie Lindsay; Roaming in the gloaming; I'm looking for a bonnie lass to love me; Love makes the world a merry-go-round; She is my Daisy; A wee Doch-An-Doris; I think I'll get wed in the summer; I love a lassie; I like my old home town; I'm the boss of the hoose; The waggie o' the kilt.

JOHN MCCORMACK SACRED MUSIC

GEMM 176

Specially released to commemorate the Pope's visits to Ireland and the United States, this anthology features eleven favourite items from McCormack's repertoire of sacred music, and twelve popular 'encores'

VERDI: RIGOLETTO

GEMM 177/8 (2 recs.)

Complete 1928 recording with Stracciacari, Borgioli and Capsir. "A welcome re-issue" (Gramophone)

PADEREWSKI IV

GEMM 179

Chopin: Preludes 15/17; Etudes Opp. 10/3; 10/5; 10/12; Valse 18; Beethoven: Moonlight 1st movt.; Schubert: Impromptu 142/2; Debussy: Reflets; Stojowski: Chant d'amour/by the brookside; Schumann: Vogel/Schelling; Nocturne à Raguze; Paderewski: Minuet 14/1. "A valuable document, and the transfers have been effected with the greatest skill" (W.A. Chislett).

NELLIE MELBA

GEMM 180

Lo, hear the gentle lark; Home, sweet home; O for the wings of a dove; representative selection of operatic arias. "Highly desirable" (W.A. Chislett).

MARTINELLI

GEMM 181/2 (2 recs.)

Excerpts from 'Trovatore' and 'Forza' with Ponselle, Pinza, de Luca, Homer, etc. CRITICS' CHOICE (Gramophone).

JOHN MCCORMACK THE GENTLE MINSTREL

GEMM 183-88 (6 recs.)

Six-rec. set devoted to McCormack's more popular material: ballads, folk songs, encores, popular songs, religious items, etc. Includes musical soundtrack from McCormack film *Song o' my Heart*. "A definitive collection of McCormack's unequalled art of storytelling in song" (Cara).

GALL-CURCI

GEMM 189

'Mignon' Polonaise, 'Lakme' Bell Song, 'Romeo' Waltz Song, 'Hamlet' Mad Scene, concert pieces, songs by Benedict and Bishop, etc. "A superb and generous anthology" (W.A. Chislett)

KREISLER MENDELSSOHN CONCERTO

GEMM 190

The 1926 Berlin version, with Leo Blech. Magnificent, and one of our very best transfers. Plus popular encores. RECORD OF THE MONTH. "Playing of great refinement and profound musicality" (Times).

ELIZABETH SCHUMANN

GEMM 191

Mozart arias ('Figaro', 'Don Giovanni') and the 'Alleluia', also Schubert and Strauss lieder, encores etc. "The Schumann for whom no substitute has ever been found" (Gramophone)

SCHIPA II

GEMM 192

'Don Pasquale', 'Rigoletto', 'Don Giovanni', 'La Bohème', 'Lucia', 'Sonnambula'; songs by Ciampi. Tosti, Nutille, trad. Neapolitan and Italian, etc. "Schipa at his incomparable best" (Gramophone).

MARIAN ANDERSON

GEMM 193

First solo LP. Incomparable artist! O mia Fernando; Amour viens aider; Mon coeur s'ouvre; Adieu forêts; O don fatale; He was despised; Caro mio ben; Spirituals. "The voice is gorgeous and comes over loud and clear on the transfers" (Gramophone).

RICHARD TAUBER SINGS LIEDER

GEMM 194

Excerpts from Schumann's 'Dichterliebe' and (and his Wanderlied Op. 36/3) and from Schubert's 'Winterreise'. "This recording of songs from Winterreise had, I think, the real thing about them" (Sir Peter Pears in *Sunday Times Magazine*).

PADEREWSKI V

GEMM 196

Chopin: Mazurkas/Polonaise/Nocturne; Debussy: Preludes; Brahms: Hungarian Dances; Encores. SELECTION OF THE MONTH (New York Times).

SIR HENRY LYTTON

GEMM 197

The recordings you don't know! Music Hall, Musicals, rare early and unpublished items, plus the cream of the famous G & S records.

**PETER DAWSON
(BALLADS)**
GEMM 200

Sergeant Major's on Parade, Up from
Somerset, Boys of the old brigade, Admiral's
broom, Deathless Army, Heavy Dragoon, etc.

FERTIS and BAX
GEMM 201

together playing the Bax Viola Sonata—a great
rarity, recorded in 1929 and never issued. Also
Benjamin Dale 'Romance' and various short
viola pieces. "A treasure, historically as well as
musically" (W.A. Chislett).

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GEMM 202-6 (5 recs.)

Five record boxed set that – taken with earlier
Pearl Gigli issues GEMM 146 and 165 –
comprises all the Victor recordings from 1921 to
1930. Operatic and popular items. Also high-
lights from Gigli's 1927 Vitaphone film sound-
tracks. "An imperative purchase for anyone
interested in great singing" (D. Telegraph).

FRANCESCO TAMAGNO
GEMM 208/9 (2 recs.)

Gathered together for the first time here are
the COMPLETE published Tamagno recordings
plus three hitherto unpublished items. Superbly
transcribed from the celebrated 'Stuart-Liff'
collection. "A 'must' for anyone interested in
the history of singing". (Gramophone)

ERNEST LOUGH
GEMM 211

'Hear my prayer... O for the wings of a dove',
'I know that my Redeemer liveth', 'Who is
Sylvia', 'Hear ye Israel', etc. (Re-issue
approved and praised by the artist himself).

MENGELBERG
GEMM 212/3 (2 recs.)

Compelling readings of Tchaikovsky
Symphonies 4 and 5, with the Concertgebouw.
"Playing of an hysterical intensity, far removed
from today's taste... the transfers are well
done" (Gramophone).

DAME ISOBEL BAILLIE
GEMM 217

Handel, Mozart (Figaro), Schubert (Shepherd
on the Rock), Offenbach, plus 'Il Bacio' and
rare encores. (Re-issue approved by Dame Isobel
herself.)

WALTER WIDDOP
GEMM 218

Handel oratorio arias: Wagner operatic excerpts,
encores (incl. 'Death of Nelson'/'Tom
Bowling'). "What security, beauty and power
in his splendid voice," (Alan Blyth in *Opera*).

ECHO OF NAPLES
GEMM 219

Great singers of the Bel Canto era evoke
Naples in song (Schipa, Tetrazzini, Battistini,
Pampanini, Gigli, Galli-Curci, etc). "It is the
policy of Pearl to preserve the original, surface
and all... you really get the immediacy of the
old recording that way," (John Steane, *BBC
Record Review*).

SIR HARRY LAUDER II
GEMM 230

Stop your tickling Jock, O'er the hills to
Ardentenny, Portobello Lass. It's nicer to be
in bed, The Kilty lads, Bella the belle of
Dunoon. Somebody is waiting for me, Sound
advice, etc. "Excellent dubbings from good
originals make this a highly desirable record,"
(W.A. Chislett).

**RICHARD TAUBER
'GOODNIGHT
SWEETHEART'**
GEMM 231

Sonny Boy. The song is ended, Pagan love
song, Mary, Love brings the roses, Across the
sea, I kiss your hand Madame, Four words,
When lilacs bloom again, etc. Includes film
titles. All or almost all songs new to LP (sung
in German).

CHALIAPIN III
GEMM 232

Moussorgsky: Boris excs./Flea, Dargomyzhsky:
Russalka excs. Massenet: two songs, Glinka:
Farlaf rondo; Gounod: Faust excs., Serov:
Merry Shrovetide, Malashkin: O could I.
Includes the complete 1931 recordings.

**KREISLER
PLAYS ENCORES**
GEMM 233

Liebeslied/Liebesfreud/Beethoven Rondino/
Cap. Viennois/Tamb. Chinois, Lehar: Fraszquita/
Giuditta Sers., Falla: Danse Espagnole,
Godowsky: Wienerisch, Albeniz: Tango/
Malaguena, Dvorak: Indian Lament/Slav. Dec. 3,
Debussy: En bateau. Plus McCORMACK/
KREISLER: Since you went away/Flirtation.
"Nothing less than masterly—a marvellous
record" (Gramophone).

LA TRAVIATA (Ponselle)
GEMM 235L/6 (2 recs.)

with Tibbett and Jagel, cond. Panizza. "a hyper-
exciting and vibrant Violetta" (Alan Jefferson).

HEDDLE NASH II
GEMM 237

Deeper... Waft her (Jephtha), Serenades
(Barbieri), Miserere/Quartet (Rigoletto), Ah
Mimi (Bohème), Let me like a soldier fall,
Fledermaus finale. Eileen Alannah, Macushla,
Passing by, etc.

THE TENORS
GEMM 252-6 (5 recs.)

A thoughtful anthology, compiled by John
Steane, of some fine tenors: Williams, Hyde,
McCormack, Anselmi, Caruso, Jadowker,
Urlus, Bonci, Tauber, Davies, Senius, de
Lucia, Smirnov, Clément, Vaguet, Piccaver,
Sobinov, Martinelli, Melchior, Tamagno, etc.

LAWRENCE TIBBETT
GEMM 257/8 (2 recs.)

Aptly hailed as "the great actor-baritone",
Tibbett is here heard in 'Simon Boccanegra'
(live), 'Pagliacci', 'Carmen', 'Ballo', 'Falstaff',
'Barbieri', 'Tosca', 'Tabarro', 'Otello' (live);
he also sings 'Edward', 'Song of the Flea' and
'De Glory Road'. Amazing! "This is a
splendid release" (American Record Guide).

JARMILA NOVOTNA
GEM 262/2 (2 recs.)

The great soprano's personal choice of her finest
recordings, from her own collection. Broadcast
excs. Figaro, Traviata, Hoffmann, Zauberflöte,
Russalka, Bartered Bride, Czech songs, etc.
"too little known today... a beautiful lyric
soprano with an intense vibrancy... beautifully
sung and touching" (The New Records)

TAUBER: RARITIES
GEMM 263

More rare Tauber material from the lighter side
of his repertoire: Simple little melody, In dem
stillen tal, Maria mari, Little pal, Asleep in the
deep, 'Singing Dream' fox-trot, etc. Also Tauber
as pianist, conductor, and in an interview.

Dr. ADRIAN BOULT
GEMM 264

The 1932 recordings: Beethoven 8th Symphony/
Freischütz Overture/Tristan Act 1 Prelude/
Hansel and Gretel Overture.

OTELLO
GEMM 267-9

"An almost definitive account" (Alan Blyth)
Martinelli/Tibbett/Stella Roman, cond.
Panizza. Live broadcast of 1941.
September 1984.

MISCHA ELMANN
GEMM 270

Tchaikovsky Violin Concerto (1930, with
Barbirolli) plus encores. Arguably the best
account of the Concerto ever recorded.

BEST OF TETRAZZINI
GEMM 272/3 (2 recs.)

From the rare and sought-after Pearl 'Complete
Recordings' (no longer available) four sides of
the greatest coloratura of all.
October 1984.

**JOHN McCORMACK
THE LIGHT OF
OTHER DAYS**
GEMM 274/5 (2 recs.)

To celebrate the 100th Anniversary of the birth
of the great tenor, the complete 1932 and 1933
recordings, plus 12 'Creator' items and 11 rare
and unpublished recordings.

ALEXANDER KIPNIS
GEMM 277/8 (2 recs.)

A personal compilation by his son Igor, the
distinguished harpsichordist, of many rare or
important recordings by the great lieder and
operatic bass—including unpublished items.
October 1984

SPECIAL ISSUES

**PADEREWSKI
DEFINITIVE EDITION**
IJP 1 (5 recs.)

Not every recording he ever made, but one (in
each case the best) version of every composition
recorded by Paderewski on 78s up to 1930.
Beautifully transcribed, in de-luxe box on which
is reproduced in full colour the celebrated 'Spy'
cartoon of the pianist. The set includes an
illustrated broadsheet by the noted authority and
disciple of Paderewski Michael Magnus Osborn,
plus the five records earlier issued by Pearl on
GEMM 136, 140, 150, 179 and 196. Essential,
we would suggest, for all those interested in
the keyboard and in great musicianship.
IJP 1 (5 records, Box and Booklet).

STEREO RECORDINGS



World premiere stereo recordings, highly distinguished artists and some of the best British music of the century... the PEARL Stereo catalogue is uniquely attractive and adventurous.

ELGAR VIOLIN MUSIC JOHN GEORGADIS SHE 523

The music for violin and piano, excluding the Sonata: *Idylle*, *Virelai*, *La Capricieuse*, *Mot d'Amour*, etc. John GEORGADIS, violin/John PARRY, piano. RECORD OF THE YEAR (Gramophone).

FAURE/DUPARC IAN PARTIDGE SHE 524

A recital of French 'melodies' by Faure and Duparc, many of them new to LP. This record is re-released by public demand. Accompanied by Jennifer Partidge.

SHAKESPEARE SONGS GRIFFETT/WALKER SHE 532

Byrd, Tallis, Morley, Wilson, etc. settings of the principal songs from Shakespeare's plays. James GRIFFETT, tenor, and Timothy WALKER, lute. "Griffett has a very pleasant light tenor voice and uses it to good effect, and is admirably accompanied by Timothy Walker. Good recording." (Gramophone)

LOUIS HALSEY JOUBERT MOTETS SHE 534

The lovely 'Hymns to St. Oswald' and moving 'Pro Pace' motets. Louis HALSEY sings. "Committed, admirable performance... recording is well balanced." (Records & Recording)

BINNS plays MEDTNER SHE 535

Malcolm BINNS in powerful interpretations of Medtner's 'Ballade' and 'Oragense' Sonatas. "It is time to express admiration for Malcolm Binns' performances." (Gramophone)

GLAZUNOV: SONATAS LESLIE HOWARD SHE 538

"Virtuoso performances that fully convey the Sonatas' physical force as well as their musical interest. The recording's excellent presence helps too." (Gramophone)

IMMORTAL VENICE SHE 539

Venice celebrated in prose, poetry, music. Joan Murray SIMPSON and John WESTBROOK. Lawrence Durrell, Jan Morris, Thomas Mann, etc.

UNKNOWN CHOPIN ANGELA LEAR SHE 544

Many world premiere recordings. *Allegro de Concert* Op. 46, *Funeral March* Op. 72/2, *Largo* in E flat maj., *Contredanse* in G flat maj., *Albunblatt* in E maj., *Nocturne* in C minor, *Mazurka* in D maj., *Cantabile* in B flat maj. Also unfamiliar versions of the E flat maj. Nocturne and the C Maj. Rondo. Debut recording of outstanding young English pianist Angela LEAR. "The recital is invaluable in assembling so many rarities... thought and affection behind the playing... tone is full and bright." (Gramophone)

BRIDGE: ORGAN WORKS SHE 545

The complete works, played by Stuart Campbell at the organ of Glasgow University. "I can't urge you enough to seek out this disc—its pleasures are incalculable." (Fanfare)

GLAZUNOV PIANO MUSIC II SHE 548

The greatly-lauded Leslie HOWARD presents the sequel to his very successful Pearl record of the Glazunov Sonatas. He here plays the lovely Theme and Variations, Op. 72, and a selection of the smaller piano pieces. "Faithful recording... exemplary performances." (Gramophone)

THE PARLOUR QUARTET SHE 550

An ENTIRELY NEW Victorian/Edwardian musical entertainment to delight the PARLOUR QUARTET's legion of admirers. Melodic... romantic... fun.

POULENC/MILHAUD/ AURIC/SATIE, etc. (MARKEVITCH) SHE 554/5 (2 recs.)

Poulenc: *Les Biches*; Auric: *Les Facheux*; Milhaud: *La Train Bleu*; Sautet: *La Charte*; Satie: *Jack-in-the box*. Igor Markevitch conducts the Monte Carlo National Orchestra. "This authentic set fills a gap for lovers of ballet music." (Felix Aprahamian in *The Sunday Times*).

IRMGARD SEEERIED SHE 556/7 (2 recs.)

Nineteen songs by Schubert, five by Mozart: Schumann: *Frauenliebe und Leben*; Wolf: *Three 'Mignon' songs*. Acc. Klien/Werba. "Seefried at or near her best... the distinguished character of this desirable issue, a rounded portrait of a much-loved soprano." (Gramophone)

LOUSINE ZAKARIAN ARMENIAN CHANTS SHE 558

Unaccompanied sacred songs sung by their foremost living exponent, the soprano Louise Zakarian. "Anyone with even a fleeting interest in sacred music should have this outstanding record... a fantastic wealth of melodic invention, a passionate utterance of mystical experience." (Gramophone)

ALFREDA HODGSON BRAHMS/BITTEN, etc SHE 559

Brahms: *Mädchenlieder*/2 songs op. 91; Rubbra: 2 Alabastr settings; Moeran: 4 Shakespeare settings; Britten: *A Charn of Lullabies*. Keith Swallow, piano/Ludmila Navratil, viola. "I recommend this most attractive disc." (BBC Record Review)

FRIEDRICH GULDA MOZART CONCERTI SHE 560

Authentic! — ornamentation in 18th C. style by this acclaimed Mozartean. Concerti 21 and 27. VPO/Swarowsky. "Of major importance to all Mozart lovers." (Gramophone)

HEINZ HOLLIGER SHE 561

Concerti by Marcello, Bellini, J.S. Bach and C.P.E. Bach.

PIERRE FOURNIER SHE 562

Mendelssohn: *Variations/Schubert: Arpeggione/Schumann: Fantasiestücke, Stücke im Volkston*. With Dorel Handman, pf. "Well played and recorded." (BBC Record Review)

BRIDGE/MOERAN: QUARTETS (HANSON) SHE 563

Frank Bridge: *Quartet No. 1*; E.J. Moeran: *String Trio*. Hanson String Quartet, World premiere stereo recordings of these works, and debut recording of Hanson Quartet. "Sensitive performances, excellently reproduced." (Gramophone)

JOHN FOULDS: CHAMBER MUSIC SHE 564

Forgotten English genius recognised at last! *Quartetto Intimo/Aquarelles/Lento Quieto*. Endellion Quartet. "This superb record firmly establishes Foulds' important... passionate, dedicated performances." (Edward Greenfield in *The Guardian*).

BINNS plays BAX SHE 565

Stunning performance of the magnificent 2nd Sonata, plus Bax rarities: *Apple-Blossom Time*, *Scherzo*, *Princess' Rose Garden*, *Slave Dance*.

SULLIVAN: HADDON HALL SHE 566/7 (2 recs.)

Fine late Savoy Opera: Sullivan at his most lyrical. World premiere complete (no dialogue) recording by the same team that made the award-winning G&S 'Grand Duke'. Cheam AOS/David Harding.

BRIDGE: CHORAL WORKS SARAH WALKER SHE 568

Joined by the Chorus and Orchestra of the Chelsea Opera Group (under Howard Williams) this talented mezzo-soprano sings Bridge's 'A Prayer', 'Isabella' and 'Three Tagore Songs'. "A lovely record." (Music & Musicians)

BASS & GUITAR MUSIC SHE 569

Music for this unusual combination by Haydn, Eccles, Paganini, de Falla, Ortiz, Granados and Milne. Dennis MILNE, double bass, and David RUSSELL, guitar.

BRIDGE: SEXTET/PHANTASIE SHE 570

Two splendid works from Bridge's more accessible early period. HANSON STRING QUARTET. "Very well played." (BPC Record Review)

GRAINGER: FOLK SONGS SHE 572

Six Dukes went a-fishin', Mary Thomson, Hard-hearted Barbara, (H)Ellen, etc. David WILSON-JOHNSON, baritone/LOUIS HALSEY SINGERS.

SIMONEAU/ALARIE SHE 573

Awarded a *Grand Prix du Disque*, this outstanding recording of Mozart operatic/concert arias and duets now makes a welcome re-appearance. Idomeno/Seraglio/Cosi/Finia Giardiniera; arias K416, 419, 420 and 425b.

SULLIVAN: THE EMERALD ISLE SHE 574/5 (2 recs.)

Sullivan's last Savoy Opera (completed by German) is characterised by warm, rich lyrical melodies and a pleasing vein of Irish humour. This world premiere stereo recording is well up to the standards of our other releases in this sphere, and is performed by THE PRINCE CONSORT conducted by DAVID LYLE.

BERKELEY SHE 576

An 80th Birthday Tribute: Piano Sonata/Viola Sonata/Prelude and Capriccio. Michael Ponder, viola/Raphael Terroni, piano.

FRANK BRIDGE SONGS SHE 577

Songs from Bridge's early period. Patricia Wright, soprano/Stephen Varcoc, baritone.

GLAZUNOV: SONGS SHE 578

The complete songs, sung in Russian: another definitive Pearl 'first'! Margaret Cable, mezzo/Christopher Keyte, baritone.

SULLIVAN: THE BEAUTY STONE SHE 579/80 (2 recs.)

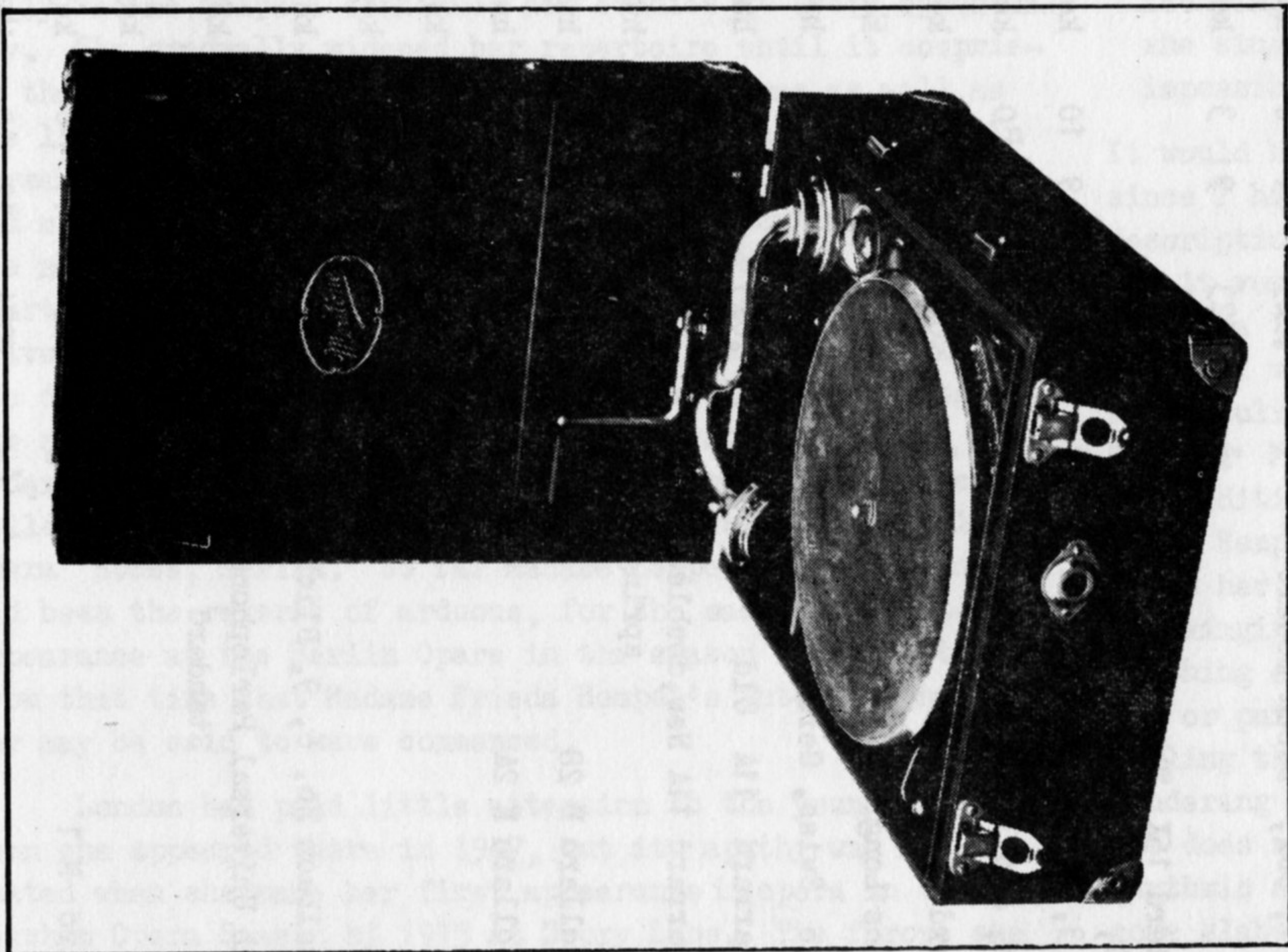
Following the great success of our recording of 'The Emerald Isle' we are pleased now to present another late Sullivan masterpiece, once again performed by THE PRINCE CONSORT under DAVID LYLE. "An essential addition to any collection of the Savoy operas worthy of the name." (Westminster Press)

MIRACLE IN BETHLEHEM SHE 581

Carols of Germany and England/Louis Halsey Singers. Incl. First Nowell, Away in a Manger, Holly and the Ivy, Hark! the Herald Angels Sing and 15 other favourites. The perfect Christmas record!

BRIDGE: THE CHRISTMAS ROSE SHE 582

Bridge's ONLY opera. Visionary, euphoric and musically extremely subtle. Chelsea Opera Group with Wendy Eathorne, Eirian James, Maldwyn Davies, Henry Heford and David Wilson-Johnson, cond. Howard Williams. "Delightful" (Methodist Recorder). "This admirable recording" (Oxford Mail).



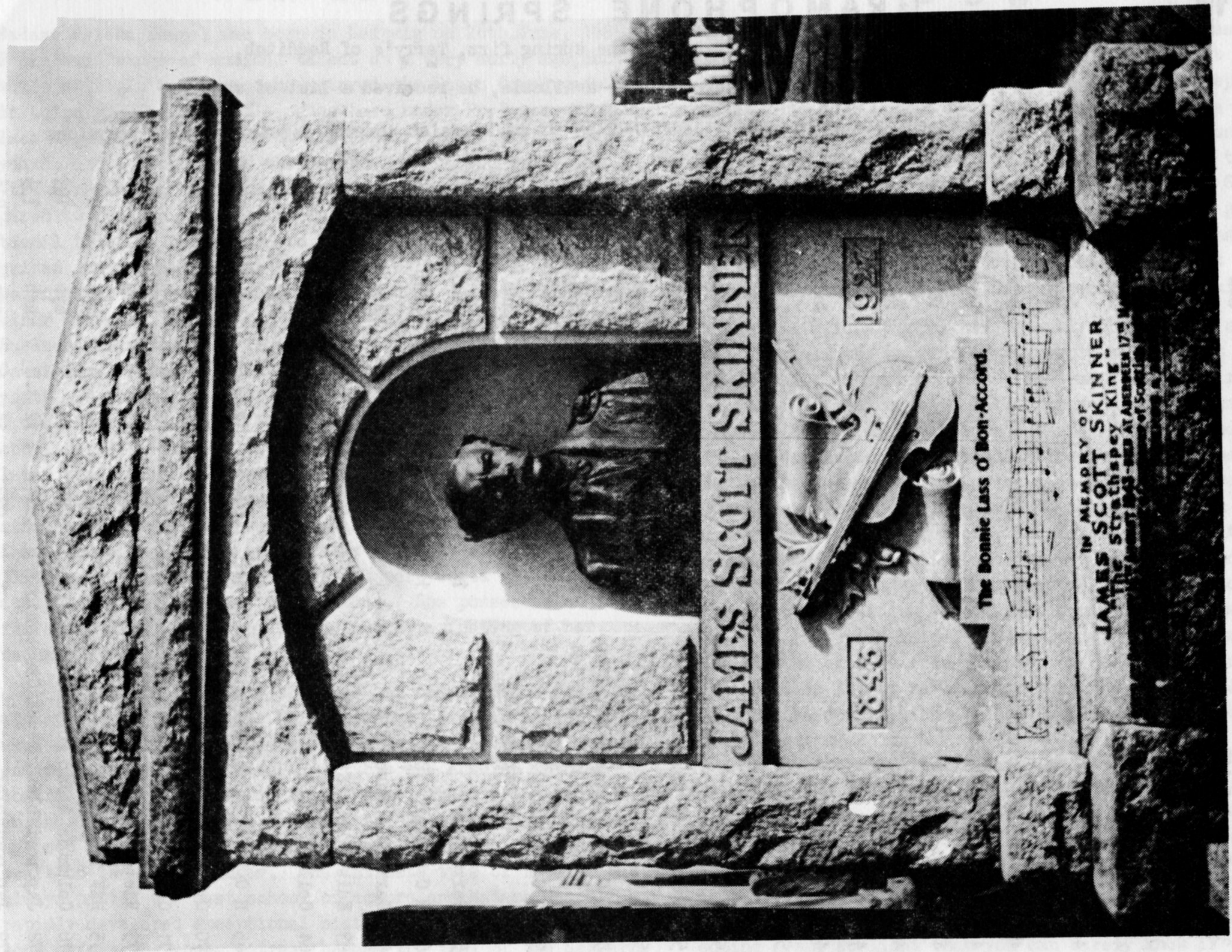
PORTABLE GRAMOPHONE.

CABINET. Strongly strutted and covered with finest quality Blue leatherette. Ample accommodation for records.

EQUIPMENT.

Famous Collaro A.30 motor. Fully extended amplification chamber giving great volume and purity of tone. Nickel plated corners and locks with rubber feet on base.

Length 16", width 12", depth 6 $\frac{1}{2}$ ".



GRAMOPHONE SPRINGS

Some years ago, Mr Don Watson of Hereford wrote to the spring firm, Terry's of Redditch, when he required a new spring. Although they had none available, he received a list of what they had formerly produced, and we include it here hoping it will assist someone requiring some dimensions

code	name of motor	width, thickness ins.	length ft ins	type of inner end.	weight ounces
G S 69	Columbia portable	$\frac{3}{4}$	9 6	pear	9
G S 4	Short, German, Regal B S A	$\frac{3}{4}$			
G S 5	Jaccard No. 36	$\frac{3}{4}$	9 0	key	8
G S 6	Thorens No. 24BC, 25, 27, 27BC, 28, 31BC, 35, 36, 38BC	$\frac{3}{4}$	8 3	key	8 $\frac{1}{2}$
G S 7	Decca Junior A, Junior B and XL.	$\frac{3}{4}$	8 3	pear	9 $\frac{1}{2}$
G S 8	Garrard 14, Columbia 14	$\frac{3}{4}$	8 6	pear	8
G S 9	Decca Nursery Junior 2 and 44 & Junior C	$\frac{3}{4}$	8 10	pear	10 $\frac{1}{2}$
G S 10	Hymnophone, Decca Old Nursery, Carola	$\frac{3}{4}$	9 0	key	8
G S 11	Carola No. 2, 22, 33, 44, SD 1, SD2, Decca models	$\frac{3}{4}$	9 0	key	9
G S 12		$\frac{3}{4}$	9 3	key	9
G S 13	Paillard 15X, Thorens 10, 10BC, 11, 40, 4BC, 4, Decca 1 1A, 3, 4, 466, 88, Jaccard 41	$\frac{3}{4}$	9 10	key	10
G S 17	Swiss, Apollo, Regal	$\frac{3}{4}$	10 0	key	10
G S 18	Garrard No. 23	$\frac{3}{4}$	10 6	key	10 $\frac{1}{2}$
G S 20	Thorens Long	$\frac{3}{4}$	11 0	key	10
G S 21	Apollo Swiss, German	$\frac{3}{4}$	11 0	key	11
G S 24	H C Garrard 11A Old	$\frac{3}{4}$	11 6	hub	11 $\frac{1}{2}$
G S 25	H C Garrard 11A New, double-spring	$\frac{3}{4}$	13 0	hub	14
G S 26	H C Collaro B 28	$\frac{3}{4}$	12 6	hub	12 $\frac{1}{2}$
G S 27	H C Collaro M 2A	$\frac{3}{4}$	13 0	hub	13
G S 29		$\frac{13}{16}$	9 10	key	10
G S 30	Union	$\frac{7}{8}$	7 1	key	8
G S 32	Meisselbach No. 6, 9, Blick	$\frac{7}{8}$	9 10	key	11
G S 33	German Universal Parlophone Standard	$\frac{7}{8}$	11 0	key	10 $\frac{1}{2}$
G S 34		$\frac{7}{8}$	11 0	key	12 $\frac{1}{2}$
G S 35	Collaro M 1	$\frac{7}{8}$	11 6	key	13
G S 37		$\frac{7}{8}$	12 0	key	13 $\frac{1}{2}$
G S 38	H C Garrard 11B, Decca No 70 and 72	$\frac{7}{8}$	13 0	hub	15
G S 39	Collaro A28	$\frac{7}{8}$	11 9	hub	15
G S 40	Garrard 3 & 4 Old Victor	1	8 3	pear	9 $\frac{1}{2}$
G S 41	H C HMV Portable 87/88 HMV 12047, 3566	1	9 6	hub	9 $\frac{1}{2}$
G S 42	John Bull, Columbia	1	10 0	pear	11 $\frac{1}{2}$
G S 43	Edison Bell Standard, Columbia	1	11 0	pear	14 $\frac{1}{2}$
G S 44		1	11 0	pear	16 $\frac{1}{2}$
G S 45	Garrard 8, 9, 10	1	11 6	pear	15
G S 47		1	12 0	pear	16 $\frac{1}{2}$
G S 48	H C Garrard 6	1	12 3	hub	14
G S 52	Thorens 20, 24, Garrard No. 1 and 1A	1	13 0	pear	17 $\frac{1}{2}$
G S 54		1	13 3	pear	18
G S 55	Garrard 1A Columbia	1	13 3	pear	18
G S 56	H C HMV 3552	1	13 6	hub	16
G S 57	H C HMV Portable New 3529 101, 102, 104	1	14 0	hub	18
G S 58	H C Collaro C 27 Victrola 4A	1	14 9	hub	18 $\frac{1}{2}$
G S 59	Garrard 2	1	15 6	pear	21
G S 61	H C Collaro 10A	1	16 9	pear	25 $\frac{1}{2}$
G S 62	Garrard - Super H C	1	17 0	hub	23
G S 63	Edison Bell Standard	$1\frac{3}{16}$	13 0	pear	20
G S 64	Collaro M 2	$1\frac{3}{16}$	16 6 (hub outer)	pear	25 $\frac{1}{2}$
G S 65	H C HMV 3556 & Cabinet 163	$1\frac{1}{4}$	12 6	hook	21 $\frac{1}{2}$
G S 70	Greaves Special	$\frac{7}{8}$	11 0	pear	12 $\frac{1}{2}$
G S 71	Collaro A 30 Decca Crescendo	$\frac{7}{8}$	8 9	hub	9 $\frac{1}{2}$
G S 73	Victor	1	14 9	hub	17
G S 75	HMV Table model 109	$1\frac{1}{4}$	13 0	hub	23
G S 76	Columbia & Jap Portables, Aeolian.	1	14 9	eye	18 $\frac{1}{2}$
G S 78	Jap portables, Decca Crescendo	$\frac{7}{8}$	12 0	hub	13 $\frac{1}{2}$
G S 79	Jap portables	1	16 6	eye	21 $\frac{1}{4}$

Madame Frieda Hempel was born in Leipzig on 26th. June, 1885. She showed sings of musical talent at a very early age, and, while still in her teens she entered the Stern Conservatoire in Leipzig. She studied singing here under Professor Nicklass-Kempner. Her studies at the Conservatoire lasted three years, and at the end of the period she emerged ready to 'try her wings'. But she did not come upon a world unprepared to receive her, for a singer possessed of such exceptional talents is too rare to be passed unnoticed; she had gained considerable local reputation before she left the Conservatoire. Before the end of her studies she had had several minor triumphs. She had attracted the attention of Count Huelsen while she was singing at a students' concert: the Count was so impressed by the singer's wonderful voice and youth and beauty he offered her a contract with the Royal Opera House in Berlin. Madame Hempel had no false ideas about herself, and she wisely refused the offer. She completed her studies without overdue attention to her 'career'; she knew the future depended rather upon the perfection of studies than upon her 'sensational debut', and as she had no intention of being one of the many musical 'meteors' who flit across the firmament of the concert world she deliberately tried to avoid any ostentation. She possessed an infinite capacity for taking pains in the perfecting of her technique.

Eight months before she made her formal debut she sang at Bayreuth as one of the Rhinemaidens; this was in 1906. She made a few tentative appearances in London in 1907 which were entirely uneventful. Soon after this she entered into a contract with the Schwerin Opera House, where she appeared in the 1907 season. The stage of the Schwerin Court Opera was not large, but it proved an excellent school in stagecraft to the young singer. The intimate type of theatre has always proved the best school of actors and Madame Hempel rapidly developed exceptional histrionic gifts. It was not long before the young actress became the idol of the Schwerin audiences; where else could they have found a coloratura soprano who combined simultaneously three unusual qualities in prime donne of opera - youth and beauty, a mature understanding of her music, and a remarkable acting ability?

Her wonderful acting and singing caused a considerable sensation, and her fame spread rapidly far beyond the confines of Schwerin. It was not long before she took part with great success in the Munich Mozart Festival. Instead of waiting for the rest of her career to unfold itself automatically Madame Hempel continued her studies at every opportunity. She gradually widened her repertoire until it comprised the more important Italian and French operas as well as the lighter operas of the German and Mozartian schools. In Germany such singing quality is the object of much greater and more general interest than in our own country, and it was not long before Madame Hempel's fame reached the Royal Court. The result was that she was commanded to sing at a private concert in the Royal Palace at Potsdam. The Kaiser was delighted by the young singer's immaculate rendering of the most difficult cadenzas, and was so impressed that he ordered that the contract with Schwerin Court Opera be cancelled in favour of a three year contract with the Royal Opera House, Berlin. So far Madame Hempel's rise to fame had been the reverse of arduous, for she made her first appearance at the Berlin Opera in the season 1907-8. It is from that time that Madame Frieda Hempel's international career may be said to have commenced.

London had paid little attention to the young singer when she appeared there in 1907, but its apathy was not repeated when she made her first appearance in opera in the Beecham Opera Season of 1913 at Drury Lane. The furore she caused was one of the great features of the season, and she was immediately recognised and hailed as a star of the first magnitude. She appeared as the Queen of the Night in 'The Magic Flute', as Oscar the Page in the 'Ballo', and also as the Marschallin in 'Der Rosenkavalier'. She created the rôle

of the Marschallin at the first performance of Strauss's opera in Berlin, and it has remained one of her best parts. No artist who wishes to attain an 'international' reputation can afford to miss London from her itinerary. Frieda Hempel had her fame and future secured by her tremendous success with Sir Thomas Beecham, and it was not long before the Metropolitan Opera of New York claimed her services. She appeared there with wonderful results, and she is a great favourite still in both South and North America. The war was a crippling factor in her career, and it was not until 1922 that London had the pleasure of seeing her again.

Madame Frieda Hempel had recently the honour of being chosen from all the sopranis of the world as the most suitable to impersonate Jenny Lind at the centenary of her birth. There was a special concert held in honour of the anniversary and Madame Hempel appeared in a costume of the period. The programme consisted of songs and arias which were the great Jenny's especial favourites. The idea proved such a success that Madame Hempel has since made an appearance à la Jenny Lind a feature of her concerts; she devotes half of the programme to her impersonation and appears in the second half as 'herself'. In a singer of less merit a pretention to a resemblance to the Swedish Nightingale would be deplorably bad taste, but in Frieda Hempel's case it is remarkably apt, as the following extract from a letter of Theodor Billroth will show. In this letter he is describing the voice of Jenny Lind, yet the description applies equally well to Madame Frieda Hempel :

"... the personality in Jenny Lind's singing is indescribable ... she sings with the greatest ease from the low A flat (below the treble stave) to the High F (in the leger lines), and every note is as clear and full toned as the next. Her crescendo and diminuendo are very effective, and at the same time entirely personal ... the faintest pianissimo so that you can hardly tell where the sound is coming from, so light that you can barely know if you are hearing anything or not; but you can hear it clearly, and it is not thick nor is it fine-drawn, but always full and round. Her fortissimo is never shrieking, never sharp nor shrill, but always powerful and beautiful, and like to make the blood run cold."

All this might apply to Frieda Hempel and justly, particularly when Dr. Billroth continues saying:

"Her coloratura is of such roundness and beauty that you can have hardly an idea of her scale when you hear a great artist play one on the most perfect of instruments ... when she sings ornaments they are so easily executed that it is impossible to believe them difficult...."

It would be difficult to describe Madame Hempel's voice fully since I have used up so many serviceable adjectives in my description of her career. However, Dr. Billroth has described it very accurately in his description of Jenny Lind. It is not a typical German voice any more than it is a typically national voice. It has a freshness and limpidity all its own and peculiarly welcome, while it is in no way lacking in "body". For the gramophile saturated in the tradition of the Italian and French coloratura singing, Frieda Hempel's records will come as a distinct shock. She sings her "fireworks" accurately and with abundant liveliness. Her singing is always beautifully restrained; she never does anything out of keeping with the particular aria she is singing or purely for effect. The listener is assailed with a feeling that there is no upward limit to her voice-range. Her rendering of the most difficult cadenzas is impeccable, and she does not exhibit that common failing of her type - weak rhythmic sense. Of late years Madame Hempel has shunned the more elaborate fiorituri and has devoted herself more thoroughly to lieder. If we had never known her as one of the greatest operatic sopranis of the present century we should hail her now as one of the ablest exponents of the Art-Song. She is still young and at an age at which the majority of the world's celebrities of song have just begun to attain the

zenith of their career. We have every reason to hope that we shall continue to see a splendid series of records issued. She has never ceased to study her art and she is by reason of her musical intelligence (quite apart from the beauty of her voice) in the very front rank of the great artistes of the day. It must be admitted that there are lamentably few modern singers who take a real interest in anything but the "box office returns". (Editor comments= That sounds libellous!) It may be in their own interest, but true genius consists of altruism.

Madame Hempel's records must be grouped into two distinct classes: The recordings made in recent years and those made in the pre-war days from 1910 to 1914. The majority of the records in the latter class have been included, with most becoming modesty in The Gramophone Company's No.2 catalogue of "Records of Historical Interest". I will deal with these records first. There are no lieder, but instead we have "The Queen of the Night" arias from 'The Magic Flute' and the only soprano song from "Il Seraglio" in a British catalogue. Hempel's singing of the 'Rache Arie' of 'The Queen of the Night' is stupendous and I prefer it to that of Maria Ivogün on Odeon in spite of the fact that Ivogün has the advantage of much improved recording technique. Technically, all Hempel's records with one exception are excellent both technically and vocally. The exception is the aria from "Il Seraglio", which has a "ghost voice" in the first few grooves.

The records on the historical list are interesting also for their subject-matter, which is decidedly unusual in our accepted methods of repetition and duplication. If there is any fault about Hempel's singing in these older records it is that she seems too far away and that she has apparently an earnest desire to show 'how high she can go' by reaching an F in alt (and in one or two cases a G) in her cadenzas. The staccato F's in the 'Queen of the Night' aria are marvellous and I cannot understand anyone wanting further records of this aria after he has heard this one. The date of the recording is placed against each record in the catalogue, but this must not be taken as an indication of quality, for without exception the records are very fine specimens indeed, both orchestrally and the reproduction of the voice.

The following is a list of the best records in this "Historical section". They are what I consider to be the approximate order of merit. They are all 12-inch, double-sided.

1. Der Hölle rache Kocht in meinem Herzen (Queen of the Night aria) H M V DB 365
2. Frag' ich mein (2 parts) (German version of Una voce poco fa) H M V DB 455
3. Bravura variations on Mozart's "Ah! Vous dirai-je Maman?" H M V DB 352
4. Kann mich auch an ein Madel erinnern? (Rosenkavalier) H M V DB 373
5. O moment enchanté (Masaniello) H M V DB 276
6. Infelice, sconsolata (Magic Flute) H M V DB 331

When we come to the "General Catalogue" lists we find all the operatic records seem contemporary with those on the No.2 catalogue. But they are in every case really wonderful examples of a flexible and sympathetic voice. It is on this list also that we find the few lapses from grace in subject matter. When we have an artist of intelligence it is a matter of utter disgrace that she should be made to sing such poor material as that contained on record DB 293 Strauss waltzes, 'The Blue Danube' / 'Wine, women and song', are tolerable as dance music, but they become tedious in their vocal arrangements, and all the fiorituri in the world that Madame Hempel might add to them cannot alter the fact. It is a pity also that in 'making up' the record DA 250 the arrangement of Rubinstein's much mangled 'Melody in F' should have been chosen as the companion to the delightful 'Bird Song' of Soderberg. It has led to the exclusion of the Swedish folk song 'When I was seventeen'.

There are one or two regrettable omissions from our English lists also, including the duets with Amato, 'Dite alla giovane' and 'Imponente! Non amarlo ditegli' on DB 135 of the Italian list and also the duet from 'Rigoletto', 'Figlia! Mio padre', which appeared in the 1923 list as record 2-054060. These are the more regrettable by the fact that we have only Galli-Curci and de Luca's renderings to satisfy our longings.

The records of excerpts from Verdi's seldom hear 'Ballo in Maschera' are all very good, although Caruso does not please me at all in either the 'Quartet' or 'Quintet'. I shudder at what is meant to be light-hearted laughter. Hempel is, however, far from being drowned by his stentorian bellowing, and her voice rises above the din with all its purity emphasised. Her rendering of the aria 'Qui la voce' is rather fuller than that of Galli-Curci. Perhaps I should have said the recitative 'Qui la Voce' and the aria 'Vien diletto in ciel la luna', for Hempel's version is contained on two records, a ten-inch holding the recitative and the twelve-inch the aria proper.

Her lieder records are all recent recordings, and one of the best of these is now unfortunately out of the list owing to a defective matrix. (This I have placed on my list, as it may be possible to obtain a copy.) Her best record to date is 'O had I Jubal's lyre'. The following is a list of the best records in the general catalogue; the records are roughly in order of merit as reproductions of Madame Hempel's voice. In the newer records her voice has been brought a little more forward (nearer the machine that is) but she is never blatant or nasal. The only record where she makes a mistake is of Schubert's 'Horch, Horch, die Lerche', in which she shows a curious misconception of the second phrase, "On chaliced flowers that lies."

In short, I can confidently recommend any of Madame Hempel's records to even the most confirmed sopranophobe among gramophiles. They are without exception beautiful examples of a delicate style and the product of an unusual musical intelligence.

1. O had I Jubal's lyre (Handel - 'Joshua') / Alleluia! (arr. O'Connor Morris) H M V DA 676
2. Wohin? Op.25, no.2 / Ungeduld, Op.25, no.7 (Schubert) H M V DA 251
3. Widmung (Schumann) / Wiegenlied (Mozart) H M V DA 557
4. Surta è la Notte (Verdi - Ernani) / Vien' diletto (Bellini - Puritani) H M V DB 296
5. Robert, toi que j'aime (Meyerbeer - Robert the Devil) / La Villanelle (E dell' Acqua) H M V DB 297
6. Auf flügeln des Gesanges (Mendelssohn) Horch, Horch, die Lerche (Schubert) H M V DA 382

Editor's comment: We hope Mr. John Rawlings of London N E 1 found that piece interesting. He wondered ages ago if we could produce something about Frieda Hempel, after he had bought an Edison cylinder at a 'Bazaar'.

Miss Frieda Hempel died on Friday, 7th. October, 1955 in Berlin, where she gone for treatment for the cancer from which she had long suffered. Her autobiography 'My Life of song - memories' was being printed at the time of her death and was published posthumously.

Miss Hempel firstly recorded for Odeon 1906 - 1909 and then for the Gramophone Company (in London & Berlin) from 1909, after which she recorded for Victor 1914 - 1917. Her Edison (disc & cylinder) recordings were from 1917 - 1923, plus an electrical recording for that company in 1928. 1923 - 1925 saw her recording for H. M. V. She had one session for H.M.V in Berlin in 1935, but they were not issued at that time. She made some special records for broadcasting in 1943.

Biographical notes and an appreciation of her recorded work, by Peter Hugh Reed appears in 'The Record Collector' August, 1955, from whence come dates of her various recording companies.

CONCERT "ODEON" No. 220 T.

With 26-inch Brass Horn and NEW TONE ARM.

This is the best value and most perfect machine on the market.

MEASUREMENT OF CABINET—14 inches long, 14 inches deep, 7 inches high.



Price (Complete with 200 Needles and Special Concert Sound Box), **£5 : 5 : 0**

⦿ This is the cheapest "Odeon" Model, with **New Tone Arm** and 11 inch Turntable. It plays four minutes, one concert record or two standard, and can be wound while playing. The cabinet is of best quartered oak, piano finished and very ornamental, also is side wind.

FOUR very great advantages of our **New MODEL** are that the arm is fitted with a **telescopic joint**, also a **ball socket joint** which produces the most perfect movement, further, the **Sound Box** is fitted so that it can be **twisted upwards**, which allows of free access in putting in or taking out the needle, and last, but not least, the horn can be turned in any direction and can be made to describe a complete circle.

THE "ODEON" DISC TALKING MACHINE CO.,
(Ch. & J. ULLMANN),

9, Butler Street, Milton Street, London, E.C., and
1, Bowling Green Walk, Pitfield Street, Old Street, London, E.C.

"THE HAMSELL" No. 1906.

The BEST VALUE in TONE ARM MACHINES on
the Market at the Price.

MEASUREMENT OF CABINET:—Length, 11 ins.; Depth, 11 ins.; Height, 6 ins.



£2 - 5 - 0 (Complete with
200 Needles).

This is a very cheap and reliable Model, with 10-inch turntable. The horn is nickel-plated, 21 inches long. Silent running motor with side-wind, playing about four minutes with one winding, and can be wound while playing. Handsome polished Cabinet and large Concert Sound Box, giving a most perfect reproduction.

Telegrams: "MIDDAY, LONDON."

Telephone: 9501 London Wall.

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14 Hamsell Street, London, E.C.

"THE HAMSELL"

The BEST VALUE in TONE ARM MACHINES on
the Market at the Price.

MEASUREMENT OF CABINET:—Length, 11 ins.; Depth, 11 ins.; Height, 6 ins.



£2 - 5 - 0 (Complete with
200 Needles).

This is a very cheap and reliable Model, with 10-inch turntable Flower Horn 20 inches long, Bell 15 inches. Silent running motor with side-wind, playing about four minutes with one winding, and can be wound while playing. Handsome polished Cabinet and large Concert Sound Box, giving a most perfect reproduction.

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Telephone: 9501 London Wall.

STERLING & HUNTING, LTD.,
14 Hamsell Street, London, E.C.



**A Perfect
Little Gem
in its way and
at the Price
—that is the
“Hamsell
(No. 2.)”**

One of the most attractive instruments ever produced is the new model “HAMSELL (No. 2).” It has caught on to a remarkable degree, and has been described as the most perfect instrument at anything like the price. It is certainly wonderful value and for those who require a home entertainer that will yield a brilliant musical reproduction and that they may be proud of, we can strongly recommend the new

**“HAMSELL (No. 2)”
Tone-Arm Machine,
PRICE = £3 : 5s.
(Complete with 200 Needles.)**

DESCRIPTION.—The “HAMSELL (No. 2)” is a larger and superior instrument than the “Hamsell” (No. 1). The Cabinet is of fine polished wood, and measures $13\frac{1}{2}$ inches long, $13\frac{1}{2}$ inches wide, and $7\frac{1}{2}$ inches high to level of turntable. Turntable, 10 inches in diameter. The Flower Horn is of the latest design and brilliantly enamelled in artistically shaded effects. It measures $20\frac{1}{2}$ inches long, with a bell of 17 inches. The Tone-Arm provides a most natural reproduction and is fitted with a large Concert Sound Box, giving a full rich volume. The Motor is silent-running, and will run over four minutes with one winding. It has Side-wind, is fitted with a Speed Regulator, and can be wound while playing. There is no instrument on the market so handsome and certainly none which gives such satisfactory results.

**STERLING & HUNTING, LTD.,
13, 15 & 17, City Road, LONDON, E.C.**

Phone : 658 Wall.
9501 Wall.

Telegrams : “DISCODEON,” London.

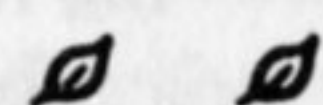
"THE PHRYNIS Disc-Odeon."

Undoubtedly the **FINEST TONE ARM MACHINE** on the Market at the Price.

MEASUREMENTS OF CABINET.

LENGTH :—13 ins.

BREADTH :—13 ins.



ALL THE
MOTOR PARTS
ARE INTERCHANGE-
ABLE, EACH OF
WHICH IS
NUMBERED.

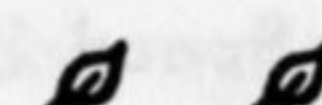


MEASUREMENTS OF FLOWER HORN.

Artistic —
Construction.

LENGTH :—23 ins.

BELL—18 ins.



THE MOTOR
IS A
REAL LITTLE
GEM OF
MECHANISM.

TOTAL HEIGHT OF MACHINE WITH HORN :—30 inches.

£3 - 15 - 0 (Complete with
200 Needles).

This is a very reliable Model with Cabinet polished like a piano. Nickelled Tone Arm. Large turntable for playing concert size discs. New "Phrynis" Sound Box which is remarkably clear and powerful. New silent running and very strong motor, which can be wound while playing. The stoutness of the wheels, the quality of the spring and the compact position of all the parts of this motor have allowed of obtaining a strength and correctness, hitherto unobtainable in machines of this price.

Telegrams : "DISCODEON, LONDON."

Telephone : 9501 London Wall.

STERLING & HUNTING, LTD.,
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Something more than a Talking Machine.



New "Standard" Model Discodeon.
Price £5 10s.
Fitted with New Speed Indicator.

New £5 10s. Model "DISCODEON" As Good as any other Maker's £10 Model.

This New £5 10s. (Standard) Model "Discodeon" is admitted by all who have seen it to be equal in every way to instruments sold by other makers at £10. **THIS IS THE ONLY MODEL AT ANYTHING LIKE THE PRICE FITTED WITH A SPEED INDICATOR REGISTERING FROM 60 TO 85 REVOLUTIONS.** It is equipped with a Double-Spring Motor, playing 3 Concert Records; and the Cabinet, of polished walnut, is fitted with hinged lid, lock and key. The new insulated Odeon Sound-Box is a revelation in its faithful and natural reproduction, superior to any on the market. The horn is a new and improved shape, handsomely enamelled and shaded, with embossed bell, size 27 in. long, 22½ bell, 11 in. turntable, silent wind and can be wound while playing. Altogether this is the instrument that meets the need of the most exacting, being handsomely built, satisfactory in motor and fittings and faultless in its reproduction.



Fitted with New Speed
INDICATOR, register-
ing from 60 to 85
Revolutions.

← NEW SPEED INDICATOR. →

New £7 10s. Model "DISCODEON."

This new £7 10s. (Concert) Model "Discodeon" is one of the most handsome instruments ever introduced. The mahogany cabinet has a carved front, decorated gilt lines, and is the most artistic instrument at its price. The cabinet has a hinged lid, with novel spring fastener to facilitate access to motor. The motor is an extra-powerful one on improved principles. There is an improved Speed Regulator, and the new insulated Odeon Sound Box is also fitted. The horn is of a new shape, daintily enamelled and shaded, with embossed bell. Size 27-in. long, 22½-in. bell, 11-in. turntable, silent wind, and can be wound while playing. This fine instrument is without a parallel at the price.



New Concert Model "Discodeon."
Price £7 10s.

The £10 "de luxe" Model "DISCODEON."

This Model, the £10 (de luxe) "Discodeon," is the most popular instrument of the year. Its graceful lines have appealed to those who wanted something more than a mere talking-machine, and who realised that they got, in this de luxe model, an instrument all that could be desired in appearances and in results. The cabinet is of polished mahogany inset with medallions of celebrated composers. It has a new and extra-powerful motor, and 11-in. turntable. The new and successful insulated Odeon Sound Box is fitted, and the finest possible results are thereby assured. The flower horn is 28 in. long, with 24 in. bell. The de luxe is de luxe in every respect.



De Luxe Model "Discodeon."
Price £10.

These Instruments are veritable Talking Machines "de luxe."

Made by the Proprietors of ODEON Records.

Ask your Dealer about them or write:

STERLING & HUNTING, Ltd., 13, 15, & 17, City Road, London, E.C.

THE SUGGESTI - PHONE

Editor's comment: As this issue of 'The Talking Machine Review' will reach you around Christmas / New Year time, here is the 'fun - spot' for "The Season". The original leaflet was kindly loaned to us by Peter Adamson. Having nothing to do with Talking Machines, it is, however, of the right period. Yet, do we not still see items of similar "quackery" advertised in current publications? Overleaf are the two illustrations from the leaflet, below I copy the text:-

THE SUGGESTI - PHONE

Its use in Therapeutics, magnetic healing and treatment by suggestion.

A Forward Step in Suggestive Therapeutics.

During the last decade enormous strides have been made in Psycho-Therapeutics or the application of Suggestion to the Treatment of Innumerable Diseases: and this is all the more remarkable because, until comparatively recently, the medical profession as a whole refused to recognize Suggestive Treatment as a reliable curative agent, and would not grant any facilities to those resolute experimenters who were convinced of their (then despised) theory.

To-day, in all parts of the world, most medical men freely admit without reservation the curative value of Suggestion, and regularly use it - in some form or another - in the treatment of all manner of ills. They realize that the interchange of thought between the practitioner and the patient is the essence of most cures, and, at all times, predisposes to recovery.

But though Suggestive Therapeutics has now become a part of established medical practice, no man can "put a period to the onward march of Science": each year is marked by fresh discoveries and further developments in the actual employment of Psycho Therapeutics.

A Remarkable Achievement.

Perhaps one of the most amazing inventions calculated to simplify, and at the same time increase the efficacy of Suggestive Treatment is that to which the inventor, Prof. Elmer E. Knowles, has given the name Suggesti-Phone. An apparatus which, though it has been used widely by medical men, can be readily and effectively employed by average men and women or those whose knowledge of pathology is merely rudimentary. Indeed, the Suggesti-Phone makes treatment by Suggestion a simple process which can be carried out by all and sundry.

What this means will be realized when it is recalled that recent statistics prove that suggestion is responsible for a greater number of cures than can be placed to the sole credit of materia medica or other curative agents.

MR. JOSEPH FARRINGTON

It has long been a moot point with those who are responsible for the musical future of a boy chorister as to when he should use his voice again. Certain people, possessed of the necessary knowledge of musical training, have consistently asserted that is unwise for the youth, who has attained to the period of adolescence to exercise his vocal organs, rather he should give them a complete rest until the period of young manhood, when the voice has fully attained the dignity of the lower register. On the other hand, equally learned quidnuncs have asserted that the budding voice should be taken in hand at an early age and training will complete the rest. The subject of our interview this month gives practical evidence of the advantage of the latter system.

Mr. Joseph Farrington, who is one of the assistants vicars choral at St. Paul's Cathedral, and by virtue of that position speaks with no uncertain voice, told us that it is quite in the ordinary range of musical training to develop the grown-up voice from the first, and instanced himself as an exemplar, that he sang his first bass solo before he was seventeen. That was in Stainer's anthem "Ye shall dwell in the land" which was sung at Emmanuel Church in Preston, a town in the heart of a great musical district and where anything not up to standard would hardly be tolerated.

Comparatively speaking there are few diseases, though many names of maladies "isms", and methods of cure but if it possible to exclude the suggestion which must necessarily accompany all forms of treatment we should assuredly find that death was more common than recovery.

Suggestion the basis of all Curative Methods.

The family doctor, magnetic healing, osteopathy, animal magnetism, Christian Science, and the laying on of hands; all alike create the favourable condition of hopeful expectation in the mind of the patient without which, to all intents and purposes, a cure is impossible.

These methods, however, are indirect, and it was this fact that lead Prof. Knowles to undertake the investigation which, ultimately, culminated in the invention of the Suggesti-Phone.

Early in his enquiry he realized that it would be necessary to devise means which could be employed by ordinary men and women in the treatment of everyday maladies, but which would be of immense value to every medical practitioner. In this, after protracted research and experimentation, he was remarkably successful, and it may be said without fear of contradiction that the Suggesti-Phone is the greatest mechanical aid to Suggestive Therapeutics ever invented.

The Suggesti-Phone shuts out all distracting noises or influences, and enables the operator to get immediate and intimate touch with the subject with whom he is dealing. Every suggestion conveyed by this means instantly reaches the sub-conscious mind and there exerts a powerful and well-nigh irresistible influence.

All who have used it - Medical practitioners no less than laymen - testify that it is an invaluable aid in treatment by Suggestion and Psycho-Therapeutics.

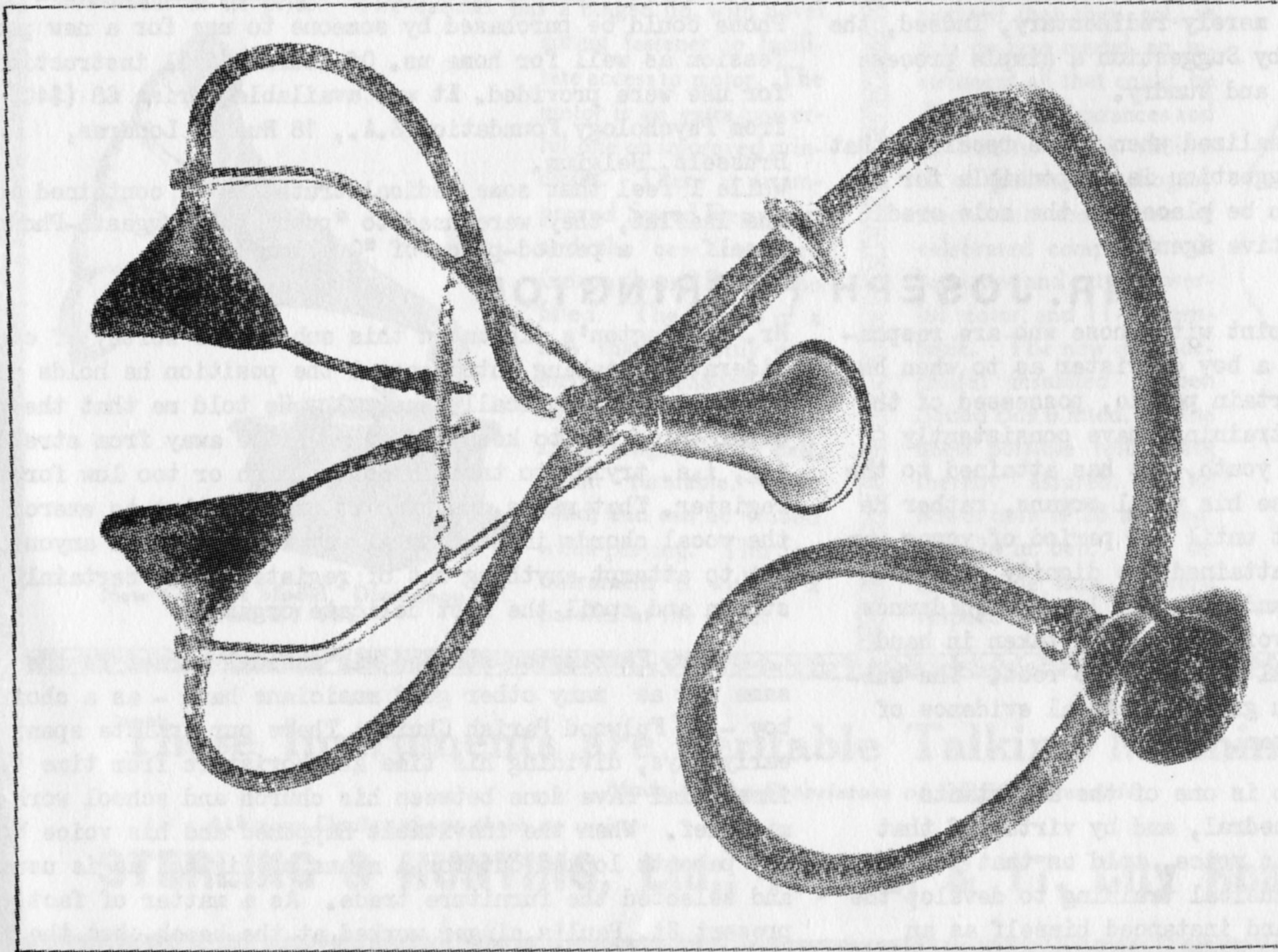
.....

Editor: The leaflet goes on to say that the Suggesti-Phone could be purchased by someone to use for a new profession as well for home use. Of course, full instructions for use were provided. It was available, price £8 (\$40) from Psychology Foundation S.A., 18 Rue de Londres, Brussels, Belgium.

While I feel that some medical truth is contained in the leaflet, they were used to "push" the Suggesti-Phone itself a period-piece of "Quackery".

Mr. Farrington's dictum on this subject is worthy of consideration, taking into account the position he holds in matters ecclesiastically musical. He told me that the principal thing was to keep the young voice away from stretching, i.e. trying to take notes too high or too low for its register. That means, putting it simply, that to exercise the vocal chords in a natural way will not harm anyone, but to attempt anything out of register would certainly strain and spoil the most delicate organ.

Mr. Farrington started his musical career in the same way as many other good musicians have - as a choir boy - at Fulwood Parish Church. There our artiste spent his early days, dividing his time as choristers from time immemorial have done between his church and school work and mischief. When the inevitable happened and his voice broke his parents looked out for a means of living, as is usual, and selected the furniture trade. As a matter of fact, the present St. Paul's singer worked at the bench, but the musical instinct was too strong for him, and the next step was his joining the choir of Emmanuel Church, thence to Preston Parish Church, followed by his appointment as principal bass at the Parish Church of Ashton-on-Ribble. This achievement (and only those who know the high musical standard of the church services in that part of England can appreciate



DESCRIPTION OF SUGGESTI-PHONE.

THE two cone-shaped members at the top of the illustration are pneumatic ear-pads, which are inflated by blowing into the short tubes which converge towards the centre. Attached by spring clips to the neck of these cones, are two metal adjusting rods, which are pivotted to the upper part of the bell-shaped piece seen in the centre of the block. Between the adjusting rods, is a spiral spring. From the ear pads, two flexible tubes are carried over the top of the bell to the resonator, which, in turn, is joined to the mouthpiece by a flexible tube of larger diameter. As regards beauty of finish, accuracy and perfect acoustic properties, the apparatus is a masterpiece of the Scientific instrument-makers art.



The Suggesti-Phone in Use

THE above illustration shows a well-known Psycho-Therapeutic Healer, using the Knowles Suggesti-Phone, in the treatment of a patient by Suggestion. Many eminent practitioners regularly use this instrument, and have found it completely successful in many cases, where the ordinary methods of treatment have entirely failed.

MANY reputable Psychic-Healers declare that even in difficult or stubborn cases, they have found that, in something like 95 % of cases, the patient's response is instantaneous, and that the curative effect is often immediately observed. In private use, similar effects have been recorded.

it fully was attained before Mr. Farrington had matured into the full dignity of manhood. To be principal bass at the age of twenty proved conclusively the possession of a vocal organ above the normal, so it is quite easy to understand his future progress. In February, 1903, our subject was appointed to the regular choir at King's College, Cambridge, by Dr. Mann. All over the world the magnificent proportions of King's College Chapel are known, and to those versed in the twin arts of music and worship the fact that the portion of the worship is in keeping with the traditions of this famous building is an acknowledged fact. Mr. Farrington often recalls a memorable scene of Elgar's "Apostles" in that in that sacred fane on 12th. June, 1906. It must have been one of those occasions to sink deep in the mind of the true worshipper. As far as the performance went, the principal parts were in the hands, or rather the voices, of such eminent vocalists as Madame Edna Thornton, Alice Nicholls, the late Ffrangon Davies, Mr. Plunkett Greene and others, and the instruments in the hands of the London Symphony Orchestra. Dr. Mann selected Mr. Farrington to take the relatively important of Peter, a testimonial in itself. Just at the opening of the performance, with the male chorus in their white surplices and the ladies attuned in sartorial harmony, the sun shone through the glorious windows of King's and made a scene that our artiste says will never fade from his memory. We can well believe him.

Mr. Farrington quickly made a great name for himself in East Anglian circles, as well as nearer the home of his adoption, Cambridge. For both the University and the kindred Cambridge choral societies, he was in great request. It may be noted that he sang his first solo work in the "Messiah" for the former Society, and at the time of our interview was on the point of starting for High Wycombe on the same errand after how many repetitions of the same, Heaven knows perhaps.

The memorable scene at King's College Chapel is still further imprinted in the recesses of Mr. Farrington's mind, for it was the next day that he had to come to London to sing in a trial of voices before Sir George Martin for the position of bass vocalist at St. Paul's Cathedral. It is unnecessary to say that he got the coveted job, for the fact that he is still there is proof of the fact. Since his advent at St. Paul's in 1906 our artiste's name and fame has been mounting by sure degrees ever higher and higher and his activities are demanded all over the kingdom. In matters phonographic Mr. Farrington has been identified mostly with the firm of Pathé Frères. For them he has done good work in chorus items, and his solos "Nazareth" and "The Palms" are deservedly popular with all users of the sapphire point. The Odeon Company has recently enlisted his services, and the all-prescient Edison Bell records will soon have some of Mr. Farrington's titles listed, we are given to understand.

So that it may be taken as proven that the talking machine industry has taken to itself a great discrimination in the artistic status of the various singers and instrumentalists employed therein. In fact, the great advance in the musical culture of the people, in which the talking machine has had a great share, compels the various manufacturers to employ the best artistes. In a trade like ours, where competition has grown so keen, it is not enough that the financial side of the industry must be studied, of equally great importance the business side of the house must depend more and more on the quality of its output. It is because Mr. Farrington represents in a goodly degree the type of singer that the talking machine public admire that we give him the hospitality of our columns. E. S. S.

From "Talking Machine News", January, 1913.

THE MONTE REY STORY PART 9

In April, 1945, we began to hear that the war was near its end, that very soon Germany would collapse, owing to the fact that Berlin and other great cities had been unmercifully pounded day and night and that (though we could scarcely believe this) they had suffered more than our cities had. Stage folks just went the rounds from theatre to theatre as usual, which must sound very monotonous to the reader but it was not, because every new town was an adventure, even though in my case I had been visiting there for about five years, as a solo act, apart from visits with Geraldo and Joe Loss. Other older pros had been doing the same rounds for twenty years and never ceased to be enthusiastic at visiting another town.

Bradford was a town which had so many good things in it that we loved to visit the Alhambra there. There were swimming baths, sauna baths, sun lamps, everything in the health line - plus an excellent audience. The only thing I did not like was a critic, who for some reason best known to himself, could not stand Monte Rey. However, his opinion made no difference to the folks out front, who really welcomed me royally. Every night, quite a number of folks gathered outside the stage door, and as I left, I lost a few buttons, and once, half a tie; he or she must have had sharp scissors and deft fingers because I never noticed the loss until I reached my hotel. On one particular Saturday night I was being literally smothered by fans and I said, "Steady girls, my wife will be out in a few seconds and she might not like your enthusiasm. I had been kissed, my hat had disappeared, all my jacket and coat buttons had gone, when I said, "Ah, here's my wife", (thankfully). Out came Maisie along with Mrs. Owen McGiveney and Maisie, sizing up the situation, and getting a bit of her own back - walked past saying, "Good night Mr. Rey" as a stranger would and she crossed the road, making for our hotel. Useless for me to say "That was my wife". Finally I persuaded the fans that I must get to the hotel about a hundred yards away and they said, "O. K., we'll escort you".

Near the hotel one girl kissed me, then those females all tried to kiss me and I was nearly knocked off my feet but finally reached the hotel door, when one of the staff arrived saying, "No further". For years after this, Maisie and Mrs. McGiveney said, "You yelled, Help me Maisie", and if I ever stuck out my chest and said anything about being a lady-killer, Maisie always taunted, "Yes, I remember Bradford when you called for help!" One little thing stood out a mile that night; when I was trying to get into the hotel door, a man pushed his way past me, turned as he was inside the door, looked at me and said, "It's turned out nice tonight, hasn't it?" A silly thing to remember, but it happened. It is the silly things which one easily remembers!

Once, in Boscombe, when the front was closed because the Promenade between there and Southbourne was used by the army for practice - I applied to be allowed to use one of the huts, usually used for visitors prewar. We were quite a party, having gained permission from the Local Authority and the Commanding Officer, but was warned that we would not like it. But, my mother having died, I got my father, two sisters and Maisie's father to join us for the week. We were all half asleep in the sun, lazily watching the soldiers seemingly taking things easy. Then a plane went past, quite low, trailing a sort of target and suddenly the promenade came to life and 'all hell' was let loose! The gunners were on firing practice and there was not much rest that afternoon. However, I found out when target practice would take place and on comparatively quiet afternoons we had a glorious 'lonely' time.

Before coming to Boscombe, I had been warned not to tell the Hotel Proprietress we were stage people - she had had a bad experience once, so her hotel was closed to the Profession. I used the name James Montgomery Fyfe when booking, but by Wednesday she had found me out. But, as in

1930

her own words, I had respectable people with me - the sisters and the fathers - she allowed me to stay. Not only that but she said Maisie and I could stay there on our next visit.

Before leaving Boscombe, which I think I visited only once, Maisie approached the Commanding Officer of the soldiers who were practising shooting at the plane targets and asked if, during the break periods, we might be allowed to offer some plums. Plums were in full season at this period and very cheap. He was highly amused but granted permission as long as he was included. We bought large bags of them and I never knew that soldiers were such wonderful eaters of plums. Half a dozen orderlies were placed on duty to collect and share out the fruit and I will bet that this lot were sorry to see us go.

At this late date, lying in bed the other morning thinking of Cardiff and the shudder which literally shook me when I first bit into a whale steak (assuredly my first and last bite), I recalled something which was just as awful in 1932 - 33, when I was singing at a Diplomatic Concert which I think was in Bathurst House, London. The Guest of Honour was Princess Beatrice and the livery worn by the 'flunkies' was the livery worn by those in attendance at a ball given by Wellington the night before the Battle of Waterloo.

It was magnificent to view from the small platform from which I sang. I remember Signor Grandi (Mussolini's Representative) was present but I do not recall any of the others. After I had finished my contribution, the Equerry came towards me and said that Princess Beatrice would like me to sing a Scots song, which of course I did. (Princess Beatrice was also Duchess of Fife). At the finish of the song, Her Highness came and shook my hand, thanked me and added, "I hope you will join us for supper."

In those days there was a most important 'thing' known as 'Protocol' and in consequence of the Princess's action, every member of that distinguished company came forward, one after another, each one saying, "Congratulations, Sir". I almost had to eat with my left hand only because some of these people of the various Diplomatic Corps had handshakes like iron.

However, during the walk-about in the Supper Room, a young man attached himself to me and asked if I like oysters. We happened to be looking at some as he spoke. Being perfectly honest I said I had never tried them before, so he said, "Do try one, they're excellent", and jokingly added, "They're supposed to be awfully good for one's sex life." So I just put one in my mouth - ugh - and tried to swallow it. Ugh. It got halfway down and came up again. I tried a second swallow but on the third attempt when it still would not go down, I fled to the nearest gentlemen's cloakroom and actually vomited. If anything, it was worse than the whale steak and I never think of oysters without a feeling of nausea. Flaubert tastes no doubt, but despite the fact that I have never eaten oysters, I have never found anything particularly wrong with my sex life!

The first time I had the very great pleasure of meeting Sir Malcolm Sargent was in Liverpool where, as usual, we were staying at the Adelphi. Maisie was a great fan of his and one day I noticed him sitting alone at lunch. I called the head waiter and asked him to offer Sir Malcolm some wine, with my compliments, and the reply as, "With pleasure, if I may come over and have it with you at your table." This was a big thrill for Maisie. Talking to him increased our admiration for this gentleman, who like most great people, had a sense of humour.

He did not seem at all surprised that we could and did discuss many composers and that we should be ardent 'Wagnerites', though he was somewhat surprised to learn that I was not keen on Mozart operas. He kidded me about my 'billing' that week, which was "Radio's Romantic Singer". Obviously he

had heard my voice because he asked, "Are you operatic or dance band?" My reply was, "Neither, I am really just a singer of songs," which made him laugh. Unlike Sir Thomas Beecham who thought it a pity that I had "thrown away" so many years of hard study. He was completely bowled over when I told him the first time I had seen him conduct was sometime around 1930, in London when he was in charge of the orchestra for the Diaghilev Company's Ballet, "La Boutique Fantasque", which being my first visit to a ballet was absolutely thrilling.

On that particular evening at the ballet, I was with Peg Faber, first wife of Leslie Faber the actor and daughter of Henry Arthur Jones, the playwright. Peg was a wonderful character, probably about five feet ten, walked like a queen and had a terrific personality. Some of her friends had given her a West Highland White Terrier which she called 'Memory'.

The notices about dogs fouling pathways had become plentiful, so one day in Church Street, Kensington, when Memory wanted to 'go places' Peg marched her on to the middle of the road, stopping the traffic both ways! The hooting and tooting and abuse had not the slightest affect on her and she stood there quite composed until the dog was ready to move. Then, turning to a driver who had been hooting and shouting she waved her arm and said, "All right, my man, you may go now", like a schoolmarm admonishing an impatient child. "My Man" called me a name which was untrue, and my part consisted only of standing on the pavement watching that 'dominant' figure with her dog.

She laughed 'like blazes' when she rejoined me and we resumed our walk towards a famous West End Store. I told Sir Malcolm this and he found it amusing. He invited us to come along that afternoon to his orchestral rehearsal. Maisie went and had a wonderful time but as I always rested for an hour or so every afternoon I did not join them.

We also knew Sir John Barbirolli and I was present at Covent Garden when he first conducted 'La Bohème'. I met him on several occasions at the H. M. V. recording studios in Abbey Road, London, and he usually greeted me with the best 'Glesca' accent one could ever wish to hear.

It is strange, but I must confess I found these great Conductors so easy to talk to, much more so than some from my own side of the music business. Of course the 'boys' (musicians) were all alike whether they were 'Symphony' or 'Dance Band'. To come down to brass tacks, maybe the dance bands had the 'edge' in their brass sections. That could have been so because the Dance Band boys had the freedom to improvise, whereas the Symphony brass lads had to keep strictly "straight" and play in "chorus". The Dance Band boys therefore had more opportunity to 'shine'.

I must admit that I never met the great Ambrose, Lew Stone, not any of the other No.1. leaders, when working with Geraldo and Joe. I knew Henry Hall, Victor Silvester, Charlie Kunz and Carroll Gibbons. I met Henry in an hotel in Bristol and got to know him after a bull terrier had attacked his wife's little dog, during tea. The bull terrier had a grip on the Hall's pet and all of us tried to make him let go. Sam Browne threw a glass of wine into the 'bull's' eyes and I, (having been a dog breeder) had read somewhere that the only way, if all else failed, was to bite the tail, as this was the most sensitive part; so I got down and bit as hard as I could, but like Sam's wine had no effect. Maybe just as well for me, as the first thing he would have grabbed would have been my face.

During this row, a small salon orchestra was playing; suddenly the cellist placed his instrument on the floor, calmly walked over to our group of helpless people, placed two fingers hard over the bull terrier's nostrils and choked him off. Then he walked back to his salon orchestra, picked

up his cello and started to play, as if settling dog fights was part of the daily business of being a cellist! This brought the Halls and ourselves close together for that week end and how nice they were.

I got to know Victor Silvester, another charming man - but this was after I went 'solo'. It was the same thing with Charlie Kunz when we headed the same bill and later, Carroll Gibbons, about whom I have already written in a previous chapter. Looking back, it seems incredible that I should know more 'straight' than 'dance' celebrities, but that is how it was.

Suddenly, we were at Peace - V. E. Day, 8th. May, 1945. Impossible to believe that we were free from raids, that we could go to bed at night and not be wakened by the siren from our sleep, no more new rubble, and the best of all no more death raining from the sky.

I think we were appearing in Newcastle this particular week and at first the news was received in a sort of silence then, when it had really 'sunk in' the town erupted.

Later, V. J. Day, 15th. August, was a sort of anti-climax, because except for those who had relatives fighting in the front, the Japanese war, cruel as it was, seemed so far away. I have no idea where we were appearing but life, as far as the Theatre was concerned, just went on as usual. I remember when I was appearing at the Golders Green Empire, the huge 'rejoicing' street parties given for all the kids (and of course the grown-up kids). I was asked to perform at one of these street parties between first and second house. Thrilling it was to see the wonderful 'spread' covering the length of the street and the crowds of happy faces. I really wished, at that moment, I had been a red-nosed comic thinking, before I started, that funny patter would have been better. Their cheers proved me wrong, as of course I was singing the most popular songs in the music publishing business.

The war had drawn us all very much together and it was truly amazing to see the difference between a town which had been bombed and one which had not. I appeared in Bath, which until later, had never been bombed. Many people had 'retired' there for the duration of the war, as there were no factories, so had less chance of a raid. On my first visit I found the people, the shops and the general atmosphere not warm as, for example, London or Coventry - (I do not mean the audience). After Hitler had started his Baedeker raids, Bath had been raided. On my return to play this town again, the entire attitudes had changed and everyone was as friendly as one could wish. Truly, misfortune made brothers of us all.

Occasionally, an 'old timer' who resented finding himself during these war years superseded by a Radio fellow on the Billing said "Wait 'till after the war and you'll find yourself in your real place." With the many acts returning from the Forces, I was not without this same thought myself. I hoped for the best and that is what I got. Not only was I holding my position but was stronger than ever. The vast numbers of soldiers, now civvies, were great supporters of Monte Rey and if possible, business was better than ever. Furthermore I was to hold that position, "A Headline Variety Act" for yet another ten years and by the end of the war, I become such a good user of the stage, apart from singing altogether, that my original entry via dance bands and Radio were more or less forgotten.

I had closely watched the 'greats' like Sid Field, Georgie Wood, Billy Russell, Dick Henderson senior, G S Melvin Max Miller, G H Elliott and others at work on the stage and had finally become a stage 'act', which meant I had learnt how to use the stage and not just how to stand and sing. I add again that Maisie's settings and lighting were far above those of any act in Music Hall. So we travelled on to more and lasting successes.

As soon as foreign travel was allowed, Maisie and I set off for a holiday in Switzerland. As we were in no great

hurry we decided to go by train and, in any case, this was actually our honeymoon. Arriving at Basel, on the French part of the station, we walked through a gate into the Swiss side. It was like walking into a paradise of Plenty and of Beauty. On the station was every kind of fruit and sweet - after the long years of almost drabness, this was G L O R Y.

When we set out on our train journey through France, we were such 'rookies' that, had it not been for two delightful elderly ladies from Bournemouth who were making a nostalgic journey to some beloved places in Switzerland, we would have 'sat up' in our compartment all night. They were obviously seasoned travellers pre-war and knew the ropes. They showed us how to pull the centre part of the opposite seats, which met, and so we could lie down all night. Thus when we awoke we were fresh as daisies ready for our adventures.

We were travelling on to Locarno, and as our lady friends were going elsewhere we thanked them for their help and bid them adieu. (We did visit them in Bournemouth, months later, as we had promised to do).

The journey from Basel was beautiful. Gazing at those wonderful chalet type houses and (like the surrounding land) with everything looking so neat and clean as the proverbial new pin, after the near drabness of views from the French trains, it all demonstrated the difference between a country which had been at war and one which been neutral.

I cannot describe my reaction to the wonderful meals set before us on the Swiss train. I never got anywhere nearly through the menu, though the attendants seemed anxious that we should eat. They acted as if, having been starved for years, we must need feeding up and were obviously disappointed to learn that Maisie was a vegetarian. The varieties of fruit and cheeses put before her were, in her own words, "Out of this world".

We were joined by Italian officers during this part of the journey. Like us, they were making for Lago Maggiore before going home to Italy. We were joined further on by some American 'Brass Hats' and we had an amusing time. In those days I spoke good Italian and acted as interpreter. The Americans were making for Locarno and landed in the same hotel as we did.

Full of excitement we finally arrived in Locarno to be met by a porter from our hotel, with a kind of barrow for our luggage. He told us we could have a car to the hotel, or if we wished, we could walk and showed us a back path, a short cut where we could pick fresh figs from the many overhanging trees. We walked, and the figs were wonderful. Judging by the fuss the hotel staff made of us, they had not had many British visitors. Our hotel had its own lido, where we could reach up and grab a cluster of lovely grapes. Our balcony overlooked Lago Maggiore and everything was perfect. When we walked along the 'street' to the shopping centre with clothes, cafés and sweet shops, Maisie got so excited she almost ran. On our first day, one café proprietress, seeing her eager face, peeping at all the sweets and cakes in her wonder, beckoned us in and said "By the happy look on Madam's face I'm sure you must be on your honeymoon" I explained it was a honeymoon that had been delayed for six years. The owner insisted that we have coffee and cakes as her guests (and what coffee and cakes they were) and when we left, even though she made up a box of nougat and other sweets and gave them to Maisie. Naturally, we became great friends with this lady and for years after our last visit to Locarno, we kept up a postal friendship.

We never knew why we chose Locarno in the first place perhaps the name was in my mind because it had something to do with the Peace Treaty of the World War I.

(To be continued)

A note in 'The Talking Machine Review' requested information about Nevin Walker.

Sadly he is no longer with us. When I lived in Australia (1969-1973) he used to run the only shop specialising in 78 r p m records. He was always kindly and generous and a friend indeed to all collectors, ready at any time to undertake long and entertaining conversations with his customers and friends who visited his wonderful little shop. His knowledge of music and entertainment was broad and profound and his shop was regarded by many as their 'second home'. I think Nevin had suffered from polio and he operated his shop from a wheelchair with a stoic cheerfulness which only went to augment the high regard and friendly admiration which Melbourne's collecting circles held for him. When I returned to Australia last year I found his little shop closed and shuttered. Peeping through the shutters, I noticed that the tables still seemed to be laid out with the records which had formed his stock, but no Nevin. I was greatly saddened to be informed by others in Melbourne that a great and much-loved 'character' had passed on not long before I arrived. R I P dear Nevin.

John Bird

D I X I

In our last issue, on page 1852 we suffered an inversion of figures. The date of first registration of the D I X I label should have been 1912.

B I L L Y W I L L I A M S

The other day I purchased a record of Billy Williams on Homophon 568 with the titles 'I like little people' (matrix 6860) coupled with 'Money in the bank' (6858).

In your discography catalogue number 568 is Homophone with a band on the reverse side of 'Money in the bank'. So obviously there are two different couplings with the same catalogue number.

Derek Pain

N A T I O N A L S O U N D A R C H I V E

It may have escaped your notice that 'The British Institute of Recorded Sound' has ceased to exist under that name. It is now administered as a part of The British Library under the title of 'The National Sound Archive'. It is still at 29, Exhibition Road, London S W 7. (not far from the Royal Albert Hall and The Science Museum). It continues to be a depository for all types of records, catalogues, magazines, and anything connected with records, recording artistes, pictures thereof, programmes, books, etc, etc. It also houses tape recordings. I do not know what its present attitude is. At one stage it was rather 'snobbish' and 'Esoteric'. With change of Director and staff that may now be corrected.

We have received from Mr. Jeremy Silver, the Research Officer, an 'Appeal for Information on Sound Collections' -

"Although the advent of video is exciting and widespread, sound recordings still represent a valuable resource to which there is only limited access. In many fields the tape-recorder is still the least intrusive, most effective means of capturing the essence of the event. Despite the apparent dominance of visual images, sound remains one of the most efficient, transportable and arresting of the media for communication.

"Many public and private organisations in Britain have collections of sound recordings containing valuable material. Curators, librarians and keepers of collections are becoming increasingly aware of the potential for such material to enliven their displays. But the fact remains that too few people know about the existence of recorded sound collections or have access to them. As a result, in this country, a valuable cultural resource is going to waste. The British Library National Sound Archive is taking action to prevent such waste by bringing to public attention the value, potential and availability of recorded sound.

"One way of achieving this is through the production of a National Directory of Recorded Sound Collections. A very large number of museum, libraries, clubs and societies hold collections of sound recordings on an equally large number of subjects. We are interested in hearing about the existence of these holdings, of all sizes and durations, whether on tape or on disc, in all subject areas (eg oral history, wildlife sounds, industro-mechanical sound, folklore, dialect and so on). Clearly we are more interested in original material, rather than that which is available commercially. But if you, or your organisation, possess any recorded sound material, or you know where such material is located (even if you do not regard it as a 'collection') please let us have details as soon as possible. If more people know of your sound collection more people will know about the rest of your activities. Please send your information to Jeremy Silver, Research Officer, The British Library National Sound Archive, 29 Exhibition Road, London S W 7 2 A S.

Editor's comment. A highly commendable project. The Archive is an excellent place to deposit your collections if you are 'finished' with them. You might have some very unusual commercial record which the Archive does not have already. But, permit me to add a cynical 'twist' to a sentence above... "If more of the general public knew about the existence of the National Sound Archive it might well have a far better archive than it does."

P L A C Q U E T O N I P P E R

1984 is reckoned to be the Centenary of the birth of Nipper the dog made famous in the painting by Francis Barraud that was adopted by The Gramophone Company as a trade mark which we all know as 'His Master's Voice'.

Earlier this year a ceremony was held during which a plaque was placed in the foyer of the bank in Kingston-on-Thames at the back of which Nipper was buried. Another plaque was set in the tarmac of the car park at the rear approximating to the actual grave. Among the various officials of E M I and the Bank, there was also in attendance Mr. Philip Barraud, great-nephew of the famous painter, who helped us produce our definitive publication 'The Story of Nipper and the His Master's Voice Painting'.

Although rumoured for decades, no plaque existed until this year. We are told confidentially that the lower echellons of the bank staff are very bemused by the whole thing!!!!

S T A R C Y L I N D E R S

Further to the listing of Star Cylinders in Talking Machine Review No. 68, I have found a further example.

This is a black wax moulded cylinder of a type already described. That is, having a flat end with raised lettering within two raised circles. The selection is "Billy Whitlock's Troubles, by W. W. Whitlock". There is a spoken announcement by Whitlock. Like other surviving Star Cylinders of this type, there is no catalogue number either on the label or actual cylinder. Most probably this selection would have been listed in the 700 and 800 series, as outlined by Frank Andrews, for 1905.

The cardboard container with brown end caps is of a type as manufactured by the Corriganza Company of London. There is no lid label, the title has been written on the cap. There is a full size body label that is printed in dark blue on pale green paper. The design of the label is rather prosaic and is made up of three sections. The first section shows "Star" in large letters, flanked by a couple of wispy lines. Underneath is "Gold Moulded Records". The second section states "Support Home Industry. British Bands. Star Singers." The third section shows a large five-pointed

star with the wording "Loud, clear, and distinct" underneath. The black wax moulded Star Cylinders that I have examined are of inferior quality in every respect. Little wonder the Company did not survive long. I have noted certian other short lived moulded cylinder brands of the same inferior quality. This leads me to suspect that Star and other establishments may have recorded some selections on the premises, bought others in, and the moulding production undertaken by a manufacturer common to all. That, of course, is another story.

John S. Dales

A PHONOGRAPH BALL

Nevada People Enjoy a Novel New Year's Entertainment.
(From The Evening Star, Washington, D C, 1st. January, 1890)

Carson, Nevada, 1st. Jan. Last evening the Carson Wheelmen gave a phonograph ball in this city at Armory Hall. Between each dance Edison's Perfected Phonograph played delightful melodies. The guests of the club were able to listen to Schubert's Serenade from Gilmore's Band; selections from the popular operas by the First Regiment Band in San Francisco; a letter from Thomas Edison in London; a letter from Bill Nye to the Editor of The Morning Appeal; George Bromley from San Francisco and the voices of General Boulanger, P T Barnum; President Harrison; Levi P Morton; Henry Grady; Mr. Gladstone; Mr. Parnell; Phoebe Davis; and Mrs. Langtry. A received was arranged over the orchestra and the music of the dance, including the shout of the caller and the shuffling of feet, was all faithfully recorded.

contributed by J R Smart

who goes on with notes . . .

I expect you know of most of these individuals, however, Levi Morton was President Benjamin Harrison's Vice-President who also had many other political offices. Edgar Wilson "Bill" Nye was a humorist of the Will Rogers or Irvin Cobb type. If Henry Grady was Henry W. Grady then he was an orator, journalist, teetotaler and prohibitionist, and had just died on 23rd. December, 1889. I have never heard of George Bromley of San Francisco, Phoebe Davis. This is the first reference I have read of a Parnell cylinder - did it exist? There have been many reports of a President Harrison cylinder - this seems to substantiate it. J. R. S.

(Your Editor comes in again...)

There were quite a number of spurious 'So-and-so' cylinders which had been recorded by elocutionists, though generally a little bit later than this...Gladstone in particular! Incidentally, our last magazine to Mr. Smart was returned as "gone away". Can someone tell me his present address?)

... continued from the next column ...

As far as I can observe, this theory is founded on the assumption that it is wrong to play 78's through a pre-amplifier circuit with RIAA (or similar) equalisation, designed for use with LP records. Those who advocate systems without pickup equalisation circuits usually maintain that replay of 78's through pre-amps which do employ such circuits will result in boomy bass and dull treble. I have not found this to be the case.

Incidentally, my equipment includes a Garrard 301 turntable with S M E arm and Shure cartridge. My amplifier is a valve design built, in Glasgow, by James Kerr in the early 1960's. With tone controls in the level response position and my pickup connected through the normal (RIAA) circuit, I have consistantly excellent sound. Now that Mr. Shipway's article has aroused my curiosity, I shall have to find my local Stanton dealer and audition the cartridge which he recommends.

Sincerely,

John E. Cavanagh

AVIATION ON RECORDS

I was very interested in David Mason's article, and would just like to mention a record I have. It is a seven-inch indestructible Nicole 4221 - "Looping the Loop" sung by Miss Edith Manley, which describes the joys of "Looping the Loop with Lucy" (which may be the full and correct title) The record is listed in the 1905 / 6 catalogue, so there's a quick response to aviation!

Peter Adamson

LETTER

Dear Ernie,

Your editorial in issue 68 reminded me of a most interesting piece of hypocrisy which I met recently... No doubt many readers will have noticed the appearance of cassette machines with two tape transport systems side by side in a single case. If we are to believe the publicity material issued by the record companies then this sort of instrument is an open encouragement to "pirate" tape copying. Some examples of this genre even allow "high speed" dubbing which no doubt allows the home recordist to "kill music" with increasing efficiency.

Towards the end of 1982, a Japanese company introduced a more complex deck with an unusual tape head arrangement which allowed both sides of a cassette to be copied simultaneously. Following the arrival of this model in Britain, the BPI took up negotiations which resulted in its removal from our market.

Now, as I see it, although the "double sided" machine may be capable of turning-out twice as many copies of any tape in a given period of time as an ordinary "twin deck" instrument, both types of recorder as mentioned above are designed to perform the same basic function; to allow a tape to be copied simply and without the use of ancilliary equipment or connecting leads. As such, both types are very similar and neither should be considered the "lesser evil".

The hypocrisy mentioned at the start of this letter is revealed in that while one Japanese machine has been banished from British shelves, other types remain. Closer inspection shows that some of this sort of machine whose design we are told will "kill music", is being manufactured by a member-company of the Thorn-EMI Group!

Now to a few remarks on the excellent article on reproduction from 78's by E. L. M. Shipway.

Firstly - connection of more than one loudspeaker directly to a single output may, due to the unusual resistive load, cause instability in the output stage of some amplifier designs; I must add that this sort of trouble will not be experienced when using the excellent Quad equipment. Also, if two unmatched loudspeakers are to be used with a mono amplifier it should be remembered that if their impedances differ then the speaker with the lower rating (Many loudspeakers are rated between 4 and 15 ohms) will sound "louder" than the other.

Mr. Shipway comments on the lack of bass in some LP transfers and the quality of sound he enjoys from his 78's. I must agree with him and add that while the latest techniques can produce fine sound, I note that many issues, even from specialist companies proved disappointing when compared with the original discs.

The main problem in this respect used to be that LP dubbings had too much filtered away. Hence the treble sounds were lost in an attempt to cut down scratch and the bass response fell foul to over zealous use of filters to cut down on surface rumble, etc.

The current school of thought would appear to be that 78's should be dubbed unfiltered for LP release. This is admirable indeed, but sometimes the equalisation characteristic used would appear to be wrong and the result is usual thin bass and scratchy treble.

(continued at foot of previous column)

1934

FLORIEL FLOREAN

We had a letter from Mr. Bob Allingham of 108, Louis Botha Avenue, Yeoville, 2198, Republic of South Africa, with an appeal for help. He is researching the pre-1950 history of South African recording industry with particular emphasis on discographical studies. He would like to correspond with any one who might have relevant material. This includes labels like Gallo, etc. To start the ball rolling, I've dug out this piece about Miss Florean from 'The Sound Wave of May 1913'

"Miss Floriel Florean, the well-known South African 'Taal' singer, is another of the record makers from a land of lovely voices, probably owing a great deal to its fine climate. There are several South African vocalists in Europe at present, but it is to Miss Floriel Florean, the only 'Taal' singer, that we owe the introduction of 'Taal' songs to English audiences. She was the first South African to make records in 'Taal'.

She has made, and is making, records for various companies, such as Pathe Freres, The Sound Recording Company, The Odeon Company, The Diploma Company in 'Taal', and is about to make records in English and German, and also operatic arias for several other companies.

Miss Florean has been very gifted by nature with a very powerful voice of exceptional timbre, and such wide range that she is able to sing both soprano and contralto parts in opera. Her voice has been exquisitely trained, and she has studied abroad, in Italy, Germany, France and Austria, she sings in many languages. She is besides the fortunate possessor of the true dramatic temperament, and though she sings coloratura music as well, she much prefers singing the dramatic rôles in grand opera to any other kind of work. Fortunately for the lady, her voice seems particularly well adapted for making records, and she tells us that she finds it a fairly profitable form of singing, though by no means her favourite kind of work.

It took Miss Florean some years, and put her to a great deal of trouble and expense, to collect the manuscripts of the old 'Taal' folksongs, and it was only her knowledge of the folklore of South Africa which enabled her to trace them in many cases. Some of them seem to have come out of the mists of antiquity, and their original source is quite unknown. Many the singer herself has been obliged to set to piano accompaniments, as she received only the melody line of some of them, as she heard them in childhood.

Miss Florean was born in Victoria West, in 'Cape Colony' and is a member of an old South African family. Besides being a singer and musician, Miss Florean is a writer of prose and poetry, and hopes shortly to publish a South African novel, as well as a book of South African songs, of which the English settings are her own.

The singer has travelled a great deal, and her life so far has been a most interesting one, as witness some of the interesting little stories with which she favoured us during our interview. They are well worth publication if one only had space for them. Miss Florean said that gramophones are bidding fair to outrival the harmoniums and American organs in the affections of the 'up-country' Boers of South Africa. Most of them are exceedingly fond of music, though their tastes be chiefly in the direction of hymn tunes and comic songs.

Still they are capable of appreciating better things if they can get them, and on most up-country farms, large or small you now find a gramophone of some kind, and usually plenty of records. Naturally the Boers prefer to hear records in their own language, so of course there is a much larger demand for 'Taal' records in South Africa than for any other though there is a fairly big demand for English and German songs as well, particularly for the former.

"On summer evenings", said Miss Florean, "you will often find a group of men and women sitting on the stoep of a Boer farm house regaling themselves with coffee, cakes and "Komfyt" (preserve) of various kinds, while listening to the strains of a gramophone.



We understand from Miss Florean that she may probably make records of the South African songs in English, using her own translation of the 'Taal' words. With reference to this, she has already been approached by one company, but has yet to decide whether to accept the offer. Though she wishes to do so, if possible, being desirous to foster good feeling between the English and Dutch speaking races of South Africa. She considers that in promoting this laudable object music cannot fail to exercise a potential influence. The South African songs themselves, she says, are extremely pretty, and have a peculiar fascination of their own. They stir into being that odd feeling which most people experience in the South Africa veldt - an inexplicable fascination for which nobody has yet been able to find adequate expression. There is, we may observe, a possibility of Miss Florean going on a concert tour through Canada and the United

States this year, but we are glad to hear that she intends to return to England, and will stay in London for a time, so that we shall be able to hear more of this gifted lady and of charming songs."

B

As soon as this magazine is despatched to you we shall begin typing our listing of the H.M.V B-series records, which will contain such useful information as almost all matrix numbers, and an extremely large % of the recording dates - some of the overseas recording dates have been a bit difficult to find

Our Illustrations

We are grateful to Mr. C. A. Rose who lent us the 1933 catalogue of d'Amophone "machines" which were enclosed in rather expensive cases. Representative models are shown on p. 1916, and a Meritone portable from the same group. John Junner lent us a photograph of the elaborate memorial on the grave of violinist James Scott Skinner, who made cylinder & disc records.

EDITORIAL

we do NOT accept Eurocheques

THE LONDON PIANO-ACCORDION BAND

What a joy it is to again hear some accordions! I wonder if young people today realise what they miss by enduring similar-sounding pop music, in which the instrumentation is limited.

The London Piano-Accordion Band was in fact two bands, appearing on Regal-Zonophone. One was led by Southampton-born Billy Reid, and the other by George Scott-Wood. Both were excellent, but I think the Billy Reid group just has the edge over the other. In the former we hear what sounds like a bass-saxophone filling in the bass notes - and I guess it could be brother George Reid, who played saxophones in various dance bands. Dorothy Squires, protégée and partner of Billy Reid sings 'Little Drummer Boy' and 'Whistling Gypsy Waltz'. Many of the others have male vocal refrain, and again I shall guess that they are shared by Sam Browne and Sam Costa.

We have a variety of tempi, waltz, rumba, waltz, slow foxtrot and quickstep all contributing to make an enjoyable selection. 'Moon over Miami' is taken at a relaxed speed, gently sung (a refreshing change if you are accustomed to only hearing Vaughn Monroe 'belt-it-out' in an unfeeling double-forte. Incidentally, Billy Reid was Primo Scala on a number of Rex records.

The old Czech tune, with Jimmy Kennedy's lyric as 'Play to me, gypsy' recalls an old favourite and 'Wagon Wheels' is one of the vogue we had for pleasant cowboy-type songs. This LP reissues tunes from 1933 - 1938 and I was not really surprised that 'It's a sin to tell a lie' (1936) which is a perennial (in Britain at least) for 'sing-songs' and drunks who fancy themselves as singers, under the influence of alcohol.

There are 14 well-played, well-transferred, tunes on this LP, and it is very highly recommended to those who enjoy accordion music, or light-music generally.

World Records SH 1078241

LONDON PRIDE played by the Great British Dance Bands

Here we have 20 tunes relating to various parts of London in their titles or lyrics, as played by dance bands between 1925 and 1949.

The selection opens with an orchestra directed by Debroy Somers having an authoritative vocal refrain by Raymond Newell for 'Sing a Song of London'.

Two Joe Loss recordings are spliced in the middle to give a medley of 'The Lambeth Walk' and 'Did you go down Lambeth Way?'. Jack Hylton's 'Limehouse Blues' is very spirited and 'hot' somewhat reminiscent of tunes played by Duke Ellington (but it is not a copy of Ellington's version, which was recorded over a year later!).

Anne Lenner is her normal charming self singing about a 'Foggy Day in London Town', Terry Mack's 'The Parade of the London Fire Brigade' is full of 'pep' to a rhythm more reminiscent of Sir Eyre Shaw's re-organised horse-drawn London Fire Brigade of later Victorian days than the motorised kind.

Jack Hylton avows that 'Life Begins at Oxford Circus', and the Skyrockets use a relaxed rhythm advocating dancing 'The Ampstead Way' while Bert Ambrose's band is almost military with 'Round the Marble Arch' recorded in the Kingsway Hall, then Anne Lenner with Carroll Gibbons gives us a quiet 'A nightingale sang in Berkely Square'. The same Savoy Orpheans with Graham Payn singing give us the title tune of the collection - 'London Pride' from the pen of Noël Coward.

The 1925 recording by The Kit-Kat Band is technically excellent and beats the technical quality of masses of other recordings which came later. It is the lively 'Piccadilly Strut' by Van Phillips.

It was good to have an item from the Teddy Joyce Orchestra - almost forgotten now - giving a precise yet relaxed version of 'London on a rainy night' then Ambrose and orchestra, playing 'Big Ben is Saying Good-night' (with the actual sound of Big Ben over-dubbed? how, in 1932) introduces a little cameo of the then familiar sound of the BBC late night programme of 'live' dance music, closing down.

Dance music fans will enjoy this selection, as will anyone interested in a selection of tunes expressing 'London Pride'.

E M I Retrospect EG 2601571

PETER DAWSON - The Golden Album

If we should have a reader who has no record of Peter Dawson and needs a representative reissue-LP, this is it. The majority of the songs must be among those of which he sold the most records, but somehow, I never tire of hearing them. As I have remarked previously, Peter Dawson could interest his listeners in anything he sang by the way he sang it.

I always put him in the same group in my mind as John McCormack and Richard Tauber for they could all sing literally any type of song, and whatever they sang was raised in stature how ever pedestrian it might sound when sung by others.

There is a variety of material here, ranging from the devout inspiration of 'The Holy City' and 'The Lost Chord' to the breezy 'Waltzing Matilda' and 'Joggin' along the Highway' - or the 1949 'hit' 'The Lucky Old Sun'.

'Roses of Picardy', 'Kashmiri Song' and 'Love, could only tell thee' reveal Dawson in more tender mood, while 'Simon the cellarer' is imbued with the fun which I am certain the authors intended.

There are 8 other songs, including 'Bless this house', 'The Kerry Dance', 'Waiata Poi' and 'Song of the Volga Boatmen'.

As you will have realised, I recommend this highly too.

World Records SH 1078231

HOAGY

SINGS

CARMICHAEL

Hoagy Carmichael singing his own songs looked most promising in the list of new issues and when handling the product. But, oh dear me, when actually hearing it!

It is undeniably Hoagy Carmichael, but how dreary the arrangements! Boring! It was recorded 10-13th Sept. 1956 for Pacific Jazz records. I wonder what Mr. Carmichael thought of it. It may be the fault of the producer, Richard Bock, trying to make Hoagy 'up-to-date' or 'pop-singer' or something. The accompaniment is comprised of some extremely competent musicians, but they're not allowed to be.

The sleeve notes leave a lot to be desired too... many irrelevant things are introduced, including references to Hugues Panassie. So, I cannot recommend this record. It is World Records EG 2602951 For goodness' sake listen to it before parting with your cash.

I would advise you to rake around those places where older records are still to be found to see if you can find 'Hoagy Carmichael - Stardust' on Music for Pleasure 50558. Hoagy actually sings songs by others, as well as his own in his most typical, inimitable way, by which I'm sure he would rather be remembered. This one could well have been revived by World Records.



SAVILLE RECORDS

continue to specialise in dance band recordings made in Britain, and this month offer us three re-issues.

THE DANCE BAND YEARS
The 1920's

This contains 20 recordings from July, 1925, The Savoy Orpheans introducing 'The Charleston', to July, 1928, Jack Hylton's 'Varsity Drag'. Between, we hear the bands of Percival Mackey, Bert Firman, Jay Whidden, Bert Ralton, Jack Payne and Al Starita's Kit-Kat Band.

If you know anything at all about the 1920's popular tunes you will know all the selections, performed by various artistes of the period. Here we have them all well-played. Such perennial tunes as, 'Yes sir, that's my baby - I wonder where my baby is tonight - Paddlin' Madelin' home - Five Feet Two Fascinating Rhythm - Breezing along with the breeze - Clap hands, here comes Charley - My cutey's due at two to two today - When the red red robin -

Black bottom - Let's all go to Mary's house - Baby face - I never see Maggie alone - Ain't she sweet? - Here am I broken hearted - Deed I do - Ain't that a grand & glorious feeling? - Crazy words, crazy tune. - What

What could be more exemplary (in both meanings) of the 1920's, as seen by the eyes of the top dance bands? If you are a dance band fan, interested in the 1920's popular music, want first rate examples of the period for your student thesis, or any other reason I could invent, then this is most definitely for you with my highest recommendation. All the 'tracks' are excellently and cleanly transferred, one assumes from first-rate copies. Saville SVL 169.

THE DANCE BAND YEARS - The 1930's

The intention of this record is two-fold; it is a 'rescue operation' as well as presenting to us some fine dance music from the 1930's. None of the items reissued was a commercial record. They were privately recorded on 'acetate'-coated discs for the bandleaders concerned. This practice has been done over the years by many artistes for demonstration purposes, to check how others hear them, or even as in the case of Bing Crosby/John Scott Trotter they had them as 'file-copies' of radio broadcasts. So over the whole field of music from classical to pop, we are finding unique (in its proper meaning) material being issued on LP to our surprise & delight.

This reissue brings us 22 tunes played by the bands of Monia Liter, Roy Fox, Sydney Lipton and Geraldo. I visualise you raising your eyebrows on reading the name Monia Liter for he made no other recordings leading an orchestra under his own name. It is a pity that this fine orchestra did not exist outside the recording studio. It plays, A little robin told me so The piccolino - Shoe shine boy - Pennies from Heaven, the latter two with vocal refrain by Al Bowlly.

Our 'old friend' Monte Rey sings in 'Raindrops' with Geraldo's Gaucho Orch. Chips Chippendall is the vocalist with Sydney Lipton's contribution, 'Born to Love', being unfamiliar to me, and 'Smarty' which Bing Crosby had sung. A surprisingly first-class 'swing' tune is 'Jam Session' which will stand comparison with Benny Goodman's.

Geraldo's (dance) Orchestra was a very well-drilled group at all times, none less so than here, presenting fine instrumentals like, 'Blue Caribbean Sea' (rumba), 'It's d'Lovely' (quickstep), and 'Love you with all my heart' (waltz), while Al Bowlly sings the refrain of 'Change Partners'.

Roy Fox features Denny Dennis for 'Two Shadows' & 'Heavenly Party', and Mary Lee for 'Dipsy Doodle' & 'Bob White'. John Wadley has worked hard to make these acceptable quality-wise and even the worst is most satisfactory. Highly recommended. Saville SVL 168

JOE DANIELS & his Hot Shots
Steppin' Out to Swing

The 'Hot Shots' were born on record somewhat accidentally in 1935 when a small group led by Joe Daniels, drummer, was waiting in an EMI recording studio for a commentator to arrive, to explain some drum-tuition records to feature Joe. The group recorded 'St Louis Blues', which was 'processed' and sounded good enough for a catalogue-release. The 'Hot Shots', small groups led by Daniels, continued making a total of some 105 records over the next 10 years. This Saville reissue brings us 20 of them. In the main the Hot Shots consisted of trumpet, clarinet, piano, guitar, string bass, & Joe's drums.

Nat Temple is the clarinetist on 15 of the tunes, and the other 5 feature Harry Lewis (husband of Vera Lynn); both shine throughout and Nat is heard to advantage on his own composition 'Canzoneta', a slow tune; Harry stars in 'Don't be that way' which is actually a trio recorded in July 1944 when an air raid prevented all but him, Joe and Pat Dodd, pianist, from reaching the studio. Pat plays on most tunes.

The personnel had changes, but Max Goldberg was trumpeter on 13 tunes, Jiver Hutchinson had a turn, as did Chick Smith and Allan Franks. The bass was played by many musicians. (Recall, it was wartime and men had to go - even Joe, who made his recordings while on "leave".)

Joe was composer or part-composer of 12 of the tunes. Joe was a group-man, driving, supporting and 'pointing' the other musicians, refraining from those noisy and pointless displays that many lesser men have bored us with. At the most we hear a few crisp 'breaks'.

This record brings you some of the best of British jazz during 1940-45, very well transferred by John Wadley - as are all Saville records. This reissue is long overdue. Highly recommended to those to like this type of music. Saville SVL 167.

O P A L R E C O R D S are limited edition reissues of very interesting 78rpm records. We have received two for review here:-

MONSIEUR BEAUCAIRE by ANDRÉ MESSAGER

This is an "original cast" recording by Columbia in 1919 when the operetta was staged at the Princes Theatre, following a short trial run in Birmingham. Messenger had been connected with opera and operetta in Paris and London, having composed others before Monsieur Beaucaire. The plot is one of those 'thin' type of a prince disguised as a commoner for some reason, enduring insults until the convenient time to be revealed in his true identity.

As often happens, such shaky material can be clothed in some very engaging and delightful songs and singing. The lead soprano was Maggie Teyte and the lead baritone was Marion Green, as Lady Mary Carlisle and Beaucaire respectively. Others heard on record are Alice Moffat, soprano, and John Clarke, tenor. Robert Parker is heard only in trios.

Maggie Teyte sings delightfully the well-known 'Philomel', and 'I do not know'. Marion Green has a strong voice and to him came the familiar 'Red Rose' which he sings with confidence. The original recording and transfer here were well-done for we hear clearly the varieties in power and tone which Green imparts to his songs.

The duets are fine too, especially 'Say no more', (Teyte & Green). Those of Moffat and Clarke are good too, but the material is a little lighter.

The musical side of Monsieur Beaucaire as presented on record is inclined more to opera than light entertainment, so I feel that the cast was appropriately chosen for vocal qualities. I'm pleased to have been introduced to this reissue. The original 78's are rare. Opal 817

M A R I T A N A by W I L L I A M W A L L A C E

The major part of this reissue is culled from the Columbia set of ten-inch 78 rpm records with Miriam Licette, Clara Serena, Heddle Nash and Dennis Noble. Added for this recording is the Overture played by the Royal Opera House Orchestra under John Barbirolli, for the Columbia set had just the main 'songs'.

Also added is 'I am the King of Spain' sung by Eric Chandler and Hubert Barnes, taken from a Sterno record. Similarly, there is 'Hear me gentle Maiden' from an acoustic H M V. Both occasion a change of 'tone' but effect a more complete opera, and are highly acceptable. Even so, judging from a numerical system applied to 'song' titles we appear to lack nine. The sleeve note gives us an account of Wallace's adventurous life and a synopsis of the work, we have no comments upon the recordings themselves.

All 'songs' are beautifully sung. 'In happy moments day by day' falls to Dennis Noble, 'Scenes that are brightest' is sung by Miriam Licette, while 'Let me like a soldier fall' is fine material for Heddle Nash. Although not named in the large print on the front of the sleeve, Clara Serena is heard to advantage in 'Alas! Those Chimes' and in the trio with Noble and Nash in 'Turn on, old time'. All the voices blend well in the concerted songs. Overall, this is a very pleasing record recommended for the quality of the singers performing and transfer from 78's. Opal 814

T H E E M E R A L D I S L E Music by Arthur Sullivan,
completed by Edward German.

This was Sullivan's final operetta, set to libretto by Basil Hood, and first presented at the Savoy Theatre on 27th. April, 1901, just five months after Sullivan's death. Generally speaking, Sullivan had set most of Act 1 leaving German most of Act 2.

It is performed here by The Prince Consort with Members of the Gilbert and Sullivan Society of Edinburgh. There are a very few 'noises off' which one assumes to be an audience. This performance on record omits dialogue. Not having seen a performance of the piece I have no idea how much dialogue there is, but no matter, a full synopsis by Charles Haynes suffices.

In general flavour, it is similar to those 'Gilbert & Sullivan' Savoy Operas with which we are more familiar. The plot is set in the early nineteenth century Ireland and while a "rebel" Terence O'Brien (who claims his descent from Brian Boru) is at the centre of it, animosity against the 'Saxons' is generally lost in various tangential asides, but everything concludes to the satisfaction of the characters.

Along the way we in the audience are delighted with the music and the songs. Unless you have heard performances by The Prince Consort and the Edinburgh Gilbert & Sullivan Society, you will be unfamiliar with the names of the principals in this recording - Roland York, Maxwell Smart, Alan Borthwick, Richard Bourjo, Winton Thomson, Jinty Smart, Mary Timmons, Margaret Leask, Norma Kemp, Jane Borthwick.

All sing excellently, but I feel that at times the microphones could have been better placed for the orchestra ceases to be accompaniment and becomes competition. A pity. (This seems to be a failing at all sorts of concerts I have attended over recent years, and on radio too.) I maintain that if you have soloists or a choir, you should hear them principally and the orchestra subdued. If you wish to hear the orchestra then you do not have soloists and chose music accordingly. When listening to records I prefer the illusion that the artiste(s) is/are performing for me alone in my home and not that I am sitting in some concert hall.

Let not the foregoing deter you from buying this set of LP's, a modern recording, but included here because the subject matter is of 'our era'. It is highly praiseworthy that a 'small' recording company has chosen to record this work.

It would be invidious to single out individual singers for they all sing well, and corporately are excellent. If you like 'Gilbert & Sullivan' type operettas, then I'm certain you'll derive much enjoyment from this set. Pearl SHE 574 / 5

T H E B E A U T Y S T O N E Music by Arthur Sullivan
Plot and lyrics by Joseph Carr & Arthur Pinero

The plot concerns a magic stone which The Devil can bestow causing the wearer to become beautiful/handsome. In the Flemish town of Mirlemont he firstly gives it to Laine, a cripple, who thereby wins a beauty contest, the love of Philip the local Lord, the hatred of his innamorata Saidia. After various intrigues involving the Devil, Laine's parents, the blinding of Philip in war, Laine became a cripple again and married the blind Philip.

All this, not too removed from Savoy Opera plots, serves as a basis for a more serious piece which leans more to opera, yet retaining humour that we associate with 'G & S'. We have a mixture of light and more serious music.

The main characters are sung by Alan Borthwick, Scott Cooper, Ivor Klayman Richard Bourjo, Mary Timmons, Margaret Leask, Jane Borthwick, Hazel Devlin Margaret Aronson. In other words, The Prince Consort with the Edinburgh Gilbert & Sullivan Society.

In this set microphone placement has achieved a better balance, so we can hear better the excellence of the singers. I was surprised to read that originally The Beauty Stone ran for only 50 performance (28th. May to 16th. July, 1898) for it is musically equal to anything which Sullivan had already produced - perhaps better. It was the first piece "after Gilbert" as it were . . perhaps the public or critics found it a little too serious after what had gone before. I'm sure those who have a taste for 'G & S' and operetta will enjoy this. I'm sure you'll enjoy the high standard of the Prince Consort and the Edinburgh Gilbert & Sullivan Society under conductor David Lyle. Pearl SHE 579 / 580

C O U N T J O H N M c C O R M A C K The Light of other days.

This is sub-titled 'A Centenary Celebration', in which, on two LP's, Pearl Records reissue 42 songs sung by John McCormack, whose Centenary Year this is. The collection includes 8 previously unpublished recordings, though I question the wisdom of bringing to light inferior alternates just for the sake of it, when that published is satisfactory. It is bad enough to have listen to one technically wrong if it is all we have and was never re-recorded originally. I would even call it an affront to have included the unpublished 'I know of two bright eyes', in which, just at a most beautiful phrase a little 'phlegm' or something causes a roughness across the vocal chords. I would allow that this could easily happen in a concert and we would all come away remembering it - but when a better published version exists, - Those of you who desire a C O M P L E T E collection, forgive me.

The two LP's are compiled - side 1, the complete 1932 recordings; side 2, the complete 1933; side 3, rare and unpublished recordings; side 4, the 'Creator' records.

Let's mention the 'Creator' items first. Coincidentally, I enjoy these very much, including the 'fogged' but unpublished 'Wild Rose Lane' of 1927, for which no alternate was made. It is surprising how well-recorded some of these acoustics were. The jaunty 'Where the rainbow ends' by Grey & Ayer, is very clear. George M. Cohan's 'When you come back' (a patriotic sequel to 'Over There') really jumps out, so does 'Send me away with a smile' (Weslyn, Piantodosi) but it allows that he might not come back. The Bowles-Sanderson 'God be with our boys tonight' shows a little despair and reality creeping in. One assumes that such records had small sales and lifetime. 'Love me, and I'll live for ever' is a tender tune. There are 12 songs in this side.

The 'Rare & Unpublished' includes the unpublished private recording 'O König, das kann ich Dir nicht sagen' with piano accompaniment, whereas the issued version has orchestra. I wonder why 'Ave Maria' Schubert with words of Sir Walter Scott is rare. Why also is 'The Rosary', here the 3rd take that was used as an alternate on Victor, but the only in Britain. One finds 'Nearer my God to Thee' sung by "everyone", but what made John McCormack's rare - issued in U S A and Britain, single-sided and double.

The complete 1932 recordings include the 'Hymn to Christ the King' recorded in the Kingsway Hall and sold to raise funds for the Liverpool Cathedral as a single-sided record with special label and back.

Serious song is represented with 'Beherzigung' and 'Ganymead' by Wolf, and Faure's 'Automne Op.18' a delightfully reflective song. Perhaps, because of tours, the majority of the 1932 recordings were made on 16th. September. Among them were the famous 'Bless this House', 'Once in a blue moon', 'Is she not passing fair?' There is the poignant 'A prayer to Our Lady'.

The 1933 recordings were also in the month of September, for which, the accompanist was mainly Percy Kahn, whose pretty 'South Winds' was recorded. The exception was 'Love's Roses' by Martin Brookes, who was in the studio at the same time as Kahn. Other songs were 'As I sit Here', 'Vespers', 'My moonlight Madonna', and 'I know of two bright eyes'. There is a 'Believe me if all those endearing young charms' from an unpublished radio broadcast, the accompanist being Edwin Schneider.

The excellent sleeve-notes by Brian Fawcett Johnston review McCormack's career and artistry and I feel that one paragraph of direct quote defines McCormack's position in music....."It is important to remember that McCormack made a contribution to popular song quite without parallel among serious vocalists. He was virtually the last tenor whose career coincided with the lives of major operatic composers, so he did not feel a guardian of the past as did later performers. Opera and popular song were not mutually exclusive in these years as the basic methods of song composition were still the same as those of operatic arias." Thus you will find him interpreting with equal ease songs by, say, Irving Berlin, Stephen Adams or Moussorgsky. Thus, any LP reissue of McCormack's work must include something to please everybody.

Pearl Records, in case you have overlooked the fact, must by now have reissued almost all of McCormack's recordings, some of them exceedingly rare in original form. Study the catalogue in the centre pages of this magazine and refer back to 'Talking Machine Review' Nos. 59 and 62 which give complete listing of titles in the boxed-sets.

Ignoring the reissue in the present set of a few sub-standard alternates, you certainly have musical value for your money as well rarity, three of the John O'Reilly pseudonym Zonophones from 1904 are included, showing how good McCormack already was, just requiring a little training on placing the voice and similar techniques. Highly recommend on Pearl 274 / 5.

CATTLE RECORDS are the inspiration of Reimar Binge in W. Germany, who like many of us, is not too happy about the way the Nashville - controlled "Country and Western" music scene is being evolved these days. The present scene has much in it which leans on 'pop', especially in its rhythmic pulse, and less freedom in vocal and musical form. Mr. Binge is redressing this somewhat by reissuing on LP material from 78rpm records or radio transcriptions from the 1930's, 40's and 50's. To date, Cattle Records have issued only about 70 LPs, which still gives them plenty on which to draw when one considers some 30 years of 78-era output. This includes "Blue Grass" and "Western Swing" as well as the more familiar type of singing in the genre. Looking over the Cattle catalogue, the material does not seem yet to include the rural type of music exemplified by, say, Tarleton and Darby, Bascam Lamar Lunsford, Buell Kazee, Doc Boggs and even more obscure performers recorded by the mobile recording vans of the major (and lesser) companies. The catalogue includes an impressive list of radio transcriptions by the well known Bob Wills from his late-1940's period. If these are as well recorded originally, as say, those of Gene Autry which I have heard, these will be interesting to hear. Of the four Cattle Records sent for review, it must be said that obviously the original 78's now reissued seem to vary from almost new to those showing some greater degree of wear. This may be due to difficulty in procuring originals - I do not know, for although I know the artistes' names and have heard records of them, I have never bought and sold any.

PATSY MONTANA - Out in the Western Country

Happily Miss Patsy Montana is still alive and singing and was present at the opening of a record shop in Orpington (England) very recently.

Of the few dates given, 'Homesick for my Old Cabin' was recorded in 1933, and in style owes much to Jimmy Rodgers, it being her own composition, but within a couple of years she had found her own identity musically. The emotional coverage of the songs ranges from that of a mother who lost her daughter to her divorced husband - 'Little old rag doll' to exuberant expectation while riding home on 'The Gold Coast Express'. Forthcoming marriage is expressed in 'I'm gonna have a cowboy wedding' and 'A cowboy's honeymoon'. It is clear from a stifled laugh in her voice that she enjoyed making 'Deep in the heart of Texas' accompanied instrumentally by The Sons of the Pioneers. 'Leanin' on the old top rail' (of the corral) is a spirited song. There is a variety of rhythms on this record from very quick to country waltz tempo in 'Shine on Rocky Mountain moonlight'.

Accompaniments are 'country' and variously include steel guitar, guitar, mandoline, double bass and Fiddle. At times various of these have solo breaks which are very competently played, especially by fiddles in the quicker tunes. A lady of pleasant natural voice, Patsy Montana was the first girl 'country' singer to have a million-selling record, 'I want to be a cowboy's sweetheart'. There are 12 songs on this reissue, which, by vocal timbre seem to span several years. Cattle LP 53

BUDDY STARCHER - The boy from down home

All of these songs were recorded in 1946 by Buddy Starcher, who by good fortune had his own voice recorded which resulted in his being asked to sing on radio WFBR in Baltimore in 1928, from whence he climbed the ladder of success. However, he did not begin making commercial records until May, 1946.

From that session we have four songs, 'Bless Your Little Heart', 'A Faded Rose, a Broken heart', 'The firs in my heart' & 'I won't worry, I won't care'

all of which he composed himself. All of the other eight songs come from the September session. The majority of the accompaniments are by small groups consisting of accordion(s), guitar(s), double bass, plus clarinet or quiet trumpet or trombone.

However, Starcher sings some to his own guitar. 'In memory of Halloween' is a ballad with a moral in a 1920's or earlier style, telling of Opal who went to a Halloween Party with her young friends. Coming home the young driver was drunk, there was a car wreck and Opal was killed. The Angels in Heaven are asked to pray for her soul and try to forgive the driver. This is to a slow $\frac{3}{4}$ time. It shows that Starcher's roots are in an older tradition. Indeed his interpretation of 'Wildwood Flower', with his own accompaniment with a guitar fingering that both go back to a much older style that one would expect from someone living in a more isolated place - such that Cecil Sharp and Maud Karpeles found, say, in the Appalachians some 70 years ago. I should like to know more of Starcher's influences, preferences or associations. While his style was not out of place at the time of these recordings, one detects at least a knowledge of older traditions - and it would be interesting to hear how his choice of songs, or his compositions, went after 1946.

Judging by the record under review, he is closer to Jimmy Rodgers than "Nashville".

This record will please those whose taste is for older traditions - sung by a singer of baritone voice with a touch of melancholia at times. Cattle LP 58

R A M B L I N' T O M M Y S C O T T - Originally Old Hillbilly Music

All of the songs in this collection were recorded in the late 1940's and early 1950's and were all written by Tommy Scott. They appeared on such original records as 4*P, Macy's, Katona, Bullet, Rich-R-Tone. The sleeve notes were recorded, but one assumes that such details were on previous reissues by this artiste. His present address is in Toccoa, Georgia.

The accompaniment is from various combinations of guitars. Tommy has a high-pitched voice and his overall style is from the 1930's and it seems that he was well-established by 1940, when he is portrayed broadcasting. He is very relaxed and the whole record has an easy-going impression.

'Smokey Mountain Sunset' is in praise of that part of the world. 'My little Moonbeam' owes quite a lot to the Tin Pan Alley song "You are my Sunshine" (or vice versa). 'Down in the graveyard' is a country & western style of the type of song which is prevalent in all genres of music about ghosts scaring spectators who come upon them accidentally! 'Mountain Ma and Pa' is about a fighting couple & mountain stills. For this, and 'Longing for you' a fiddle is added to the ensemble. 'Alley Cat Blues', 'Sweet woman blues' and 'When a man gets the blues' all have the same tune basically, with differing words and accompaniment patterns, but it is a tune that has been around a long time. I'm sure that Jimmy Rodgers used it somewhere, but a quick run through his records did not reveal it without delaying this magazine longer! In jazz and blues it was much used too, - 'Going to Kansas City, baby, where they can't use you' is one line which springs to mind. 'Ruby Lips' is a song I've heard performed by artistes since, and also 'Little Baby Girl' (who makes the home happy while playing on the floor).

The 78 rpm discs from which this LP was culled were mostly in excellent condition. Again for those liking the older styles. Cattle LP 64.

P A U L H O W A R D and His Arkansas Cotton Pickers

The title of this LP claims it to be "Western Swing at its best" - and the music lives up to that. No doubt the best-known figure who ran a 'western swing' band was Bob Wills, but he was not the only one, Paul Howard was one of the best of the rest. Possibly the style originated with Wills. How do we describe it to those who have not encountered it? Basically it is a country band with fiddles and guitars, but instead of playing purely country music, they play music in 'foxtrot' or 'Quickstep' style instead of reels and jigs. They play two steps and country waltzes (similar to viennese waltzes but a little slower) and specialities like 'Cotton-eyed Joe', etc. The exact instrumentation varied. Paul Howard had nine or ten pieces including a piano. Wills had a piano too, but while he had a two-fiddle lead, Howard had two guitars. At times Wills introduced trumpet and saxophone, for at times his band was bigger. Both, (and other bands) featured short solos by various musicians, thus a fiddle solo - hot - like Joe Venuti in jazz, or today's Stephan Grapelly was not uncommon then, or it could be the pianist or steel (Hawaiian) guitar. Each band had its vocalist, Tommy Duncan was the most famous with Wills, while Paul Howard is his own chief vocalist, with Red Perkins and Eddie Shaw helping him out (on this LP). It is no idle boast that bands like these drew bigger audiences in the south-west of U S A (Texas, etc.) than say, Benny Goodman, Tommy Dorsey, etc. It is even true today that 'Country & Western' style is big business there today, with Nashville as its centre.

Having defined what we are talking about we must describe what we have to review. As I type, Red Perkins is singing 'Theres no room in my heart for the blues', with tuneful breaks by duetting fiddles and guitars. A truly wonderful fiddle duet with just rhythm accompaniment is 'Hora Sta Cotton Picker' an arrangement of the famous tune by Howard and one of the fiddlers, Roddy Bristol, but we are not told who of the others duets with him. 'Cotton Pickers Special' is another lively instrumental tune.

'Texas Boogie' and 'Rootie Tootie' are both "smoothed out" rock and roll type in rhythm, but I suppose these came before that era. One wonders where the band played 'Oklahoma City' for the lyric expresses a desire to settle there and raise a 'family tree, with five little, six little indians bouncing on my knee'!! The lead guitars who feature and play so well are Jabbo Arrington and Sugarfoot Garland, while the steel guitarist is mostly Billy Bowman.

1938

There are 12 tunes to listen to, or introduce you to the Western Swing style reissued from excellent originals. Cattle LP 57

CATTLE RECORDS are available from Reimar Binge, Moenchstockheim, Rosenstrasse 12, 8722 Sulzheim, W Germany.

THE SONGS & STARS OF THE FORTIES

This record brings us top rate performances from twenty of the artistes who delighted us during and immediately after World War II. So well-known to us, that it does not require descriptive notes. Who they are, and what they sing are : -

Al Bowlly - It's a lovely day tomorrow :: Pat Kirkwood - The only one who is difficult is you :: Hutch - They call me a dreamer (with his own fine piano accompaniment) :: George Formby - The left hand side of Egypt :: Celia Lipton - Our Love Affair :: Jack Buchanan - I'm looking for a melody Gracie Fields - If I should fall in love again :: Turner Layton - There goes my dream (with his own fine accompaniment) :: Joyce Grenfell - I'm going to see you today (with fine piano accompaniment by the composer, Richard Addinsell) :: Vincent Tildesley's Master Singers, with H. Robinson Cleaver - Pedro the Fisherman :: Petula Clark - I'll always love you :: Georges Guetary - Clopin Clopant :: Dorothy Squires - The Gipsy :: Arthur Askey - Hello to the sun :: Steve Conway - Promises :: Greta Gynt - Lady Spiv :: Donald Peers - Powder your face with sunshine :: Dolores Gray - You can't be true dear :: Allan Jones - While the angelus was ringing :: Monte Rey - Mia Mantilla.

On reading the sleeve notes, I realise that I did not recall Greta Gynt, who made only this present recording while working on the film 'Easy Money' with Jack Warner. She sang it in the film.

Dolores Gray and Allan Jones were, of course, American artistes, but made recordings in London during their many appearances here. 'While the Angelus was ringing', sung by Mr. Jones, is also known as 'Les trois cloches' or 'The Jimmy Brown Song'.

Billy Reid directs the orchestra for Dorothy Squires for 'The Gipsy' which was a major 'hit' for him world wide. Petula Clark sings her song in a very sweet way, unlike today! I had forgotten 'Hello to the sun' which Arthur Askey revives in his own jolly way, with what may be his own humorous 'twist' at the end.

This collection has been excellently transferred from 78 rpm discs by Chris Ellis with equally excellent sleeve notes by Chris White. If I had to be cast away on a wretched desert island, this is one LP I should carry with my solar-operated player to remind me of all the fine artistes who entertained us during that decade. World Records EG 26 0293 1.

HARRY PARRY & His Radio Rhythm Club Sextet - Parry Opus

I was pleased to see that at last there is a 'Retrospect' reissue devoted to Harry Parry, the 'Forgotten Man'. That sub-title is mine. Look into various reference books and encyclopedia and mostly his name is omitted. Why? This is a mystery. His contribution to the jazz scene in Britain during the 1940s was great and important. In October, 1940, he began broadcasting with his Radio Rhythm Club Sextet, in which programme he was regularly featured, having guest musicians with him on occasions. The Radio Rhythm Club also had guest speakers presenting programmes of records (as I see from my own notebooks surviving from the period!). Comparing this record with lists of tunes played on the programmes, it is typical of the variety of tunes heard.

Basically the Sextet was similar in 'line-up' to Benny Goodman's Sextet, Harry being a Goodman admirer, but his playing was individual and not slavish copying. Military service caused changes in personnel. In the initial sessions, George Shearing was the pianist and upon leaving, his replacement was the 18 year old Tommy Pollard - who was in fact only a few years younger than Shearing. Both were extremely gifted. Premature death robbed us of Pollard so this record will help recall his stature.

Throughout this set, excellent vibraphone contributions are heard from Roy Marsh, who is given space to improvise in a trio with Lauderio Caton (guitar) and Tommy Bromley (bass) accompanying him in 'Oceans and Motions' - his own composition. Parry's own composition 'Champagne' (supposedly written while riding on a No.59 bus) allows him only a small solo section, otherwise we hear Caton and Marsh. There is also 'Parry Opus' his own, and 'Dim Blues', with Shearing. These and 'It don't count' by Shearing and 'Java Joint' by Caton are all corporate pieces rather than long showcases. The rest of the programme is chiefly well-trying tunes like 'Honeysuckle Rose', 'I may be wrong' (vocal by Doreen Villiers), 'Someday Sweetheart' (vocal by Benny Lee).

Harry Parry died in October, 1956, aged only 44, but if nothing else, his work in bringing jazz to the BBC where before there had been virtually none was important - but let it not be under-rated because what he performed and introduced was of the right kind. World Records EG 26 0294 1

RICHARD TAUBER Songs and duets

Firstly you must be reminded that this record has been available previously on World Records SH 122, all of the 'tunes' included are the same, as are Peter Gammond's informative notes.

Tauber is one who I claimed, a few pages ago, could sing any song, trite or wonderful and make something of it. We did not know him Britain soon enough to become fully acquainted with his skills in opera and Lieder. Fortunately recordings of these have been reissued in Germany and by others in Britain - to complete the picture.

On this record he sings pieces from operetta and light songs. Rudolf Friml is represented by Giannina Mia, Rose Marie and Indian Love Call. Romberg's "contribution" is Serenade (Student Prince) and Will you remember? Ivor Novello is honoured with the inclusion of Waltz of my Heart, and Victor Herbert with Sweethearts. All of them being from musical shows. Included is is song version of Marchetti's Fascination.

The rest of the record is devoted to Lehar. Both owed much to each other, but Tauber's temperamental tantrums wrecked 'Land of Smiles' at Drury Lane in 1931, after enormous successes in Berlin.

When 'Paganini' was produced in London Evelyn Laye was Tauber's leading lady and we hear their duets, Love never comes too late, and Nobody could love you more. I think Miss Laye's delightful interpretation steals my attention from her partner.

Jarmila Novotna was his partner in 'Giuditta' from which we hear Lovely as a night in June. The piece was closer to opera, so Miss Novotna's more powerful voice is appropriate.

Now the sleeve notes fall down. While there is reference to 'Schön ist die Welt', we are not told that the duets with Gitta Alpar, Free and Young and Much has been written of love, come from it, and apart from listing Miss Alpar at the top as a duettist, I cannot see her name mentioned.

Similar treatment is given to Vera Schwarz and 'Land of Smiles'. But even worse - we are not given the German titles as we are for the others, viz, A cup of tea with you (Beim Tee en deux) and Love what has given you this magic power (Wer hat die Liebe uns in's Herz geschenkt), but EVEN WORSE STILL, we are not told that FRANZ LEHAR himself was conducting the accompanying orchestra, as he also did the duet with Novotna. Even if the notes on the original issue were carelessly edited, they should have been checked now.

There was only one Tauber - hear a snatch of his voice and he is immediately identified. It was a thrilling voice, which in its own way elevated everything it sang. Musically, this record is very satisfying. World Records EG 26 0186 1

NAT GONELLA & HIS GEORGIAN 1934 - 35 Mr. Rhythm Man

This compilation has 16 'tunes' (though 4 are medleys) compiled with excellent notes, by Hugh Palmer. Nat Gonella is still with us and I hope he is looking back with pleasure when this set reminds him of what he was doing 50 years ago.

It is a long time since I listened to a record by Mr. Gonella from my own 78's. Sitting down now to listen properly, I appreciate how good the little group was. It was around 9 musicians. Nat Gonella will be the first to admit that Louis Armstrong was his idol, but he never slavishly copied Armstrong, being just 'very similar'. In fact Louis admired Nat's work.

Formed in July 1934 the first records here date from November. From that date, until the outbreak of World War II, the personnel remained largely unchanged. Not all of the tunes are at a quick tempo. As expected, 'Stardust', 'Georgia on my mind', 'Smoke Rings', 'Rockin' Chair' are slow.

The quicker tunes have a wonderful 'bounce' to them and flow along crisply with the attack being set by the trumpet, and followed precisely by the rest of the group. This includes the tune 'Down to Uncle Bill's' of rather limited and repetitive theme, but here has an interesting piano solo by Monia Litar, who also features behind Nat's vocal in 'Beale Street Blues'. 'Rockin' Chair' gives Nat a space in which to play a restrained muted solo. A similar treatment is given to 'Moonglow' except that the pianist is Harold Hood.

Somewhat neglected in Britain in later years, Nat Gonella was still greatly appreciated in "mainland" Europe. This "long-overdue" reissue will help rectify the situation. Recommended for those liking small-group jazz, which did not stray too far from the tunes. EMI EG 26 0188 1

JOHNNY DANKWORTH 1953 - 58 (Featuring Cleo Laine)

John Dankworth with his Seven made their debut in 1950 and survived till 1953, but merely three months later he formed a 17-piece band, from which time his career has advanced. In 1958, his vocalist, Cleo Laine, became his wife.

There are two tunes played by the Seven and the other 15 are by the big band, of which the personnel changed as time went along. Johnny is featured in 'You go to my head' playing a beautiful alto saxophone solo as he is in 'It's the talk of the town'. Cleo Laine is vocalist for several tunes and I particularly like 'I know you're mine', which is sung "straight" as are most in this collection. There is an interesting arrangement of 'Adios' - as is 'Experiments with mice' and amusing piece using 'Three blind mice' as a theme upon which examples of other big bands' styles are demonstrated.

This is an excellent "best of" compilation of Johnny Dankworth's work, with features of Cleo Laine, by Hugh Palmer, who also wrote the very informative notes giving us a potted biography and appreciation. This one is definitely for "big band" enthusiasts. World Records EG2601871

THE GEORGE MITCHELL SINGERS - From the Black and White Minstrels

Firstly you must be reminded that this record has been available previously on an EMI label, being issued in 1960. The picture on the front of the sleeve is a minstrel wearing white trousers with a red & yellow striped jacket - with the title - all on a black background. The informative notes are by Brian Rust who carefully explains why 'black-face' for many Minstrel Shows.

Each side of this LP is a virtually continuous selection of songs, with soloists Tony Mercer, Dai Francis and John Boulter. The songs range across the years from the era of Stephen Foster up to about 1930 (but with a few later exceptions.) CONTINUED ON PAGE 1905

1939

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The Coon - Sanders Orchestra on stage.

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